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A RACHMANINOFF memorial concert was presented on June 1, in Carnegie Hall by the American Society of Composers, Authors and Publishers (ASCAP) The program was devoted to the compositions of the great Russian master. and the participants were the New York Philharmonic-Symphony Orchestra, conducted by Howard Barlow: Fritz Kreisler. Lawrence Tibbett, Gladys Swarthout, and Sergeant Eugene List



HELEN TRAUBEL Metropolitan Opera soprano, will make her first operatic appearance outside this country when she sings this summer at the Teatro Colón in Buenos Aires, under the direction of Fritz Busch, Ten performances of "Tristan

und Isolde," with Lauritz Melchior and a number of other leading American opera singers, are included in the season at the Colon and the Teatro Municipal in Rio

DR EDWIN FRANKO COLDMAN hos written several new marches to be played during the season of summer concerts which began in Central Park, New York, on June 16. One of these. Hail Brooklyn, is dedicated to the citizens of Brooklyn. in recognition of their enthusiastic support of the Goldman Band concerts for so many years

ALBERT STOESSEL, distinguished conductor and violinist, collapsed and died within a few minutes on May 12, while in December. conducting members of the New York Philharmonic-Symphony Orchestra on the stage of the American Academy of Arts and Letters, during the annual cere- and Publishers (ASCAP), has been monial of the Academy and the National Institute of Arts and Letters, Mr. Stoessel, although but forty-eight years old. had won wide acclaim for his work in various fields, most notable of these being in connection with the Juilliard Graduate School, the Chautauqua Institution, and the Oratorio Society of New York, Before becoming a conductor, Mr. Stoessel established himself as a violin soloist, making his début in 1915 with the St. Louis Symphony Orchestra, He was assisting artist Later he succeeded Walter Damrosch as the careers of some of the leading pres- Company, died on May 3 at Birmingham. also authorized grants for chamber music conductor of the Oratorio Society of New York, For many years he had been musical director of the Worcester Festival and the Chautauqua Institution.

DR. HENRY S. FRY, for thirty-one years organist and choir director of St. Clement's Church, Philadelphia, has resigned from his position. Dr. Fry has had a distinguished career in musical Philadelphia, not only in his official capacity as organist of a



leading Episcopal Church, but also as choral conductor and teacher. He has been very active in the American Guild of Organists, and is former Dean of the Pennsylvania Chapter, Dr. Fry, whose vast storehouse of knowledge has proved so valuable in giving practical answers to readers of THE ETUDE through the monthly column, "Organ and Choir Questions Answered" will continue in his capacity as editor of this department.

of Music at Muskingum College, New Casazza in 1934. Concord. Ohio, on May 24.

THE WISCONSIN FEDERATION OF MU-SIC CLUBS, cooperating with the Milwaukee Journal, will provide opportunities for young artists of the state to be heard in public, through a series of twenty-six radio broadcasts to be given over the radio stations of the newspaper. The first concert of the series is scheduled for early

DEEMS TAYLOR, President of the American Society of Composers, Authors awarded the Henry Hadley Medal by the National Association for American Composers and Conductors, as the one "performing the greatest service to American music during the year 1942-1943."

ERIC SEMON, for many years one of Europe's leading concert managers and the European representative of the Metropolitan Opera Company, died on May 20, in New York City. Mr. Semon was a leading figure in the impresario field and on Caruso's last tour of the country. was identified with the inauguration of conductor of the British National Opera and William Schuman. The Foundation

OSCAR WAGNER, Dean of the Juilliard ent day artists. It was he who brought Graduate School, in New York City, was the then relatively unknown Kirsten awarded an honorary degree of Doctor Flagstad to the attention of Gatti-

The World of Music

HERE. THERE. AND EVERYWHERE

DR. SETH BINGHAM, organist and choirmaster of the Madison Avenue Presbyterian Church, New York City, was honored recently when special services were conducted in celebration of the thirtieth anniversary of his assuming this important post. Dr. Bingham's own compositions featured the musical program of both morning and evening services: and there were many special guests in

anticipated twenty-five per cent decrease in enrollments for this year's auditions, there actually was an increase of between fifteen and twenty per cent. The 1943 auditions were held throughout the counhundred twenty-eight cities were represented in the enrollment of some fifteen number more than five hundred. thousand students.

years conductor of the Birmingham awards for symphonic compositions to be (England) Civic Orchestra and formerly

— Competitions —

THE CLOSING DATE of the Patriotic THE CHICAGO SINGING TEACH-Song Contest, conducted jointly by the ERS GUILD announces the seventh an-National Federation of Music Clubs and nual prize song competition for the W. W. the National Broadcasting Company, has been extended to October 31, All details concerning the contest may be secured from Miss Rhea Silberta, 200 West 57th

THE EURYDICE CHORUS AWARD of 1943, to stimulate choral compositions Omicron, National Music Sorority, anfor women's voices, is announced by the nounces a National Composition Contest chairman of the committee, Miss Susanna open to women composers. The award Dercum. The award is for one hundred will be a one hundred dollar War Bond. dollars, to be given for the best composi- Unpublished manuscripts in solo voice, tion of three or more parts for women's string, woodwind, brass, piano, organ, and voices. The contest closes October 1, and small instrumental ensembles will be acfull details may be secured from Miss cepted. The closing date is extended to Dercum, Chairman, The Eurydice Chorus September 1; and full details may be Award Committee, c/o The Philadelphia secured from the chairman, Mrs. L. Bruce Art Alliance, 251 South 18th Street, Phila-

Kimball Company prize of one hundred dollars. Manuscripts should be mailed not earlier than October 1, and not later than October 15, Full details of the competition may be procured from E. Clifford Toren, 3225 Foster Avenue, Chicago, Illinois,

THE NATIONAL BOARD of Delta Grannis, 219 Lake Shore Drive, Chicago,

GARDNER READ, young American composer of Normandy, Missouri, has won the award of one thousand dollars offered by the Trustees of the Paderewski Fund for the Encouragement of Amercan Composers for the best work for symphonic

IN THE MUSICAL WORLD



or chamber orchestra. His winning composition is "Symphony No. 2. in E-flat minor," David Diamond is the winner of a similar prize for the hest piece of chamber music, with his "Quartet

VAUGHN DE LEATH, singer and composer, who had the distinction of being the first woman to sing over the air, died on May 28, at Buffalo, New York, Known THE NATIONAL GUILD OF PIANO as "The First Lady of Radio," and "The TEACHERS reports that in place of the Original Radio Girl," her right to these titles was well founded, for it was in 1920 that she sang Swanee River into the inverted gramophone horn microphone of Dr. Lee De Forest, thus beginning a career which paralleled the amazing de try on June 2, 3, 4, and 5. A total of one velopments in radio. Her compositions, among them several outstanding hits,

for Piano and String Trio in E minor.

THE KOUSSEVITZKY MUSIC FOUNDA LESLIE HAYS HEWARD, for thirteen TION, at its annual meeting, approved written by Igor Stravinsky, Béla Bartók, compositions to William Bergsma, now at the Eastman School of Music, and Robert M. Palmer, an instructor at the University of Kansas.

> MRS. CARRIE WIL-LIAMS KROGMAN, composer of more than a thousand compositions, died on May 14 in Boston, at the age of eightythree. Mrs. Krogman was born in Danvers, Massachusetts, but resided from childhood in Boston. She spent sev-



eral years studying in Europe. Many of her piano teaching pieces were written under pen names. Her first music lessons were received from her mother, who for many years was a church organist. Later instruction was pursued under Henry Koerber in Boston. At fourteen she had written several operettas which she herself coached. Her piano pieces, many with attractive verses, have been widely used. (Continued on Page 474)

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PUBLISHED MONTHLY BY THEODORE PRESSER CO., PHILADELPHIA, PA.

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Words and Music

"I hate to see a load of empty bandboxes go along the street and I hate to see a parcel of big words without anything in them."

THE LISTENING ROOM

The magnificent new Fine Arts Building of the University of Texas was de

Cret. Dr. E. W. Doty, Dean of the Department, saw to it that in this most mod

of records, This picture shows students in the "Listening Room."

ern of music buildings there are special rooms for the school's large collection

signed as a part of the extended campus plan by the master architect. Dr. Paul

(1778-1830) Famous English Essayist

USICAL INSTRUCTION through illustration includes the interpretation of passages as performed by the teacher, performances of artists at concerts, records of the playing or singing of artists, and the radio or television broadcasts of eminent performers.

Musical instruction by words includes pedagogical description of interpretations by the teacher, and in addition,

the thousand and one lesson aids, lists of advice, hints upon analysis, hand position, atmosphere, historical observations, traditions, and so on, together with the suggestions to be obtained from musical books and magazines.

During a lesson the pupil is, in a sense, the orchestra, and the teacher is the conductor. The teacher assembles in his mind all of the necessary factors leading to a fine performance and makes clear to the pupil how these may be correlated to best advantage. In doing this he may perform illustrations, but if he does too much of this he may also weaken the pupil's powers of self-development.

Words have their limitations, it is true, but they are the tools which the teacher must employ to mould his pupil's careers. When we first seated ourselves in The Etude editorial chair, the wise founder of The Etude, the late Theodore Presser, made clear to us that there were no words

in the dictionary of any language which could describe any musical passage so that a reader could hear how the music actually sounded. He said, in effect, "Look through the

wisest, sanest, and cleverest musical criticisms you can find and you will soon discover that they do not carry any idea of the music such as that which the audience, that actually heard the performance, had presented to its ears. Criticism is therefore most valuable to those who previously have studied or heard the music to be played."

The great teachers of piano in the past; that is, those who

have been responsible for the education of the foremost virtuosi, have been by no means confined to pianists who themselves have been world-distinguished performers. While it is true, for instance, that Alexander Villoing, the teacher of Rubinstein, as well as Carl Czerny, the teacher of Liszt, were very excellent pianists, as performers they could not be ranked with the most celebrated pianists.

Czerny, who in addition to his torrents of studies was a voluminous writer upon music, indicates in his autobiography what pains he took to convey through words how the pupil should play given passages. The same may be said of

Leschetizky (also a pupil of Czerny), whose fame as a teacher of real pianists includes among his pupils such giants as Paderewski, Hambourg, and Gabrilowitsch. As a virtuoso he never touched the heights reached by several of his pupils. In the French School, Diemer, Marmontel,

and Le Couppey, pianists all, are famed for their pupils rather than for their own performances.

Likewise, Leopold Auer, teacher of several world-known (Continued on Page 478)



Grieg-Nationalist and Cosmopolitan

Personal Recollections of Edvard Gried

Written Expressly for THE ETUDE by

Percy Aldridge Grainger

IN CELEBRATION OF THE CENTENNIAL OF THE GREAT NORWEGIAN MASTER

Part Two

This is the secand section of a most interesting article by Mr. Grainger, who was, in a sense, an artistic foster san af the great Norwegian campaser.—Editar's Note.

RIEG WAS much chagrined by his inability to identify himself with the Norwegian peasants and to feel at home with them in their daily life. Grieg was by birth and association a middle-class man. (By "middle-class" I mean that large human element in all modern nations in which personal, individualistic. material ambitions outweigh a sense for larger group responsibilities-such responsibilities as are apt to sway the artist, the aristocrat, the soldier, the sailor, and even the poorest and most ignorant peasant or veoman). The genius in Grieg (that heightened moral sense that drives a single man to feel responsible for the feeling and thinking of his whole nation or race) urged him to rise out of his middle-class beginnings into becoming an all-round Norwegian. So, as part of this aliroundness, he tried to mix with the peasantsthe communal beer-bowl is passed around the table and every feaster is expected to drink from it. But here Grieg's middle-class squeamishness (his sense of "personal cleanliness") found him out, "When I saw the great bowl approach me. its rim dark with tobacco juice, my heart sank within me," he told me. This urge "to feel at one with the peasants" is a more vital necessity for a Norwegian artist than a non-Norwegian might be able to guess. In Norway the peasants always have been the backbone of the country-artistically and otherwise. The population of Norway is very sharply divided between peasant and townsman. The two elements look amazingly different. The peasants, living on frugal fare, have broad, calm faces and magnificent frames; the town-dweilers-overfed, as usual-look comparatively peaked and undernourished.

True Narwegians

The peasants regard themselves as the true Norwegians and look upon the townsfolk of the coasts as interiopers, as survivals of the foreign settlements foisted upon Norway during the politonism-was in evidence, and caused him worry and frustration, though it possibly contributed also to the richness and many-sidedness of his artistic output.

> "Much I owe to the Lands that grew-More to the Lives that fed-But most to Allah, who gave me two Separate sides to my head." -Kipling

Grieg's musical affinities and preferences show how innately cosmopolitan was the very fibre of his tonal life. He worshipped Mozart with especial

> prising when we remember the clear and "pure" sonorities (the absence of "muddy" timbres) common to them both Bach, Chopin, and Schumann were other prime favorites. Among his time-mates he feit the closest affinity with César Franck and cited the pianissimo variation in Franck's "Variations Symphoniques," in which the violonceilos play the melody, starting with the notes C-sharp, B-sharp, A, and G-sharp, against downward - flowing arpeggios in the piano, as a passage which he (Grieg) himself might have written, both in the matter of its harmonic and melodic characteristics and the mood it

zeal, which is not so sur-

utters. (Ex. 6 below). Much might be said about the "North Sea

mood" that informs composers hailing from the North-Sea girding lands-composers such as Brahms, César Franck, Grieg, Frederick Delius, and Herman Sandby. There seems to be some climatic influence at work here-some Rem-



brandtian fog of the sea, the soil, and the soulthat continually and uniquely, in such composers, produces a soaring ecstasy of yearning wistfulness that is (Continued on Page 472)

GRIEG AT THE KEYBOARD

to take part in their festivities. On such occasions Hansa League period and the Danish occupation. The language dispute—whether Dano-Norwegian ("Reaim-Speech") or the Rural Speech (or "New Norse") should be chosen as the official tongue of the country-has rocked Norway for over a hundred years. The difference between the two languages is about as great as that between standard English (corresponding to Dano-Norwegian) and the "Broad Scots" (corresponding to Rurai Speech) in which Bobby Burns wrote his poems. Grieg-because of his coastal town and middle-class origins and partly, perhaps, due to Björnstjerne Björnson's influence-was aiways on the Dano-Norwegian side in the language dispute. Yet many of his very finest songs were composed to poems in the Rural Speech-notably the eight songs of the "Haugtussa" ("Maid of the Mountains") cycle (poems by the Jaederen peasant-poet, Arne Garborg); and the tweive unsurpassable songs to words by the rural Telemarken poet, A. O. Vinje. These latter include such gems as Spring (Last Spring), Wounds (Heart-wounds), The Old Mother, and On the Way Home. So here again Grieg's dual personality-divided, between "local color" and cosmo-

"FORWARD MARCH WITH MUSIC" .

THE ETUDE

TIFE MIGHT HAVE BEEN very different for me if I had never studied music. It might be interesting to speculate on the things that could have happened-and didn't-but it is far more interesting to think of all the good things music brought my way, unexpectedly, and not many years after I first began to study.

You see, almost as soon as I learned to talk I began to sing too. My sister Edith was the member of our family who felt that my voice should be trained and who put aside part of her earnings as a school teacher for that purpose. Although I took part in school dramatics and sang at church festivals during my childhood, I was far more interested then in activities like swimming and roller-skating than in professional work. But it seemed that I was destined for a public life. In 1935 a lady who had heard me sing Il Bacto at a neighborhood function told an actor's agent about me. The agent told the M.G.M. Studios (then on the lookout for a young girl singer to play Mme. Schumann-Heink as a child, in a picture that had to be postponed indefinitely because of the great singer's iliness-and finally shelved). I was auditioned, placed under contract, released, and then signed by Universal Studios, where I have worked ever since.

In my mind one thing is certain: music brought this all about. It is entirely responsible for my career. The original contracts for radio and pictures were all signed with my voice as the first consideration, and my acting second. Of course, as long as the audiences who see my films write to say that they enjoy my work, I don't worry whether it's my singing or acting they like better. But it does seem, on looking over their letters, that they think of me as a musician more than

Whether it would be possible for other young singers to accom-

plish the same depends entirely on the individual. Many say to me, "I've been studying for so long! When is something going to happen to me?" It is good for them to wonder, because wondering will make them eager and more able to forge ahead. At the same time, they must remember that even after studying, things may be slow in coming. They must have a great deal of patience, and patience is a lot to ask of youthespecially in these times. They must love their work very much over a long period of years with no promise or prospect of public success. To those who undertake

JULY, 1943

such steady, selfless work, good things are more half hour of work every day. apt to be given in the end. Learning to sing, and In my younger days I was too busy growing up to notice any different stages in my musical to sing well, is a long, difficult process. This is all a very involved way of saving that no success development, but in the past six months there has seemed to be a change in my voice. It has can be achieved without the proper preparation and background.

was the middle voice. This had been badly neglected, although the high and low registers were in good condition. In addition. I was singing with my mouth closed. which made it impossible to release good tones. My voice had been forced, from singing prematurely. I had to work for an hour every day for a year in order to smooth things out and to remedy take a daily onehour voice lesson when not working, but when a picture

lucky to get in a

in finding enough time to sing in operas, as well as in films. Up to now I have been too busy to born vocal problem think about an operatic or a concert career. Although I am not now making definite plans, because the world is too topsy-turvy, I have started to work on the rôles of Mimi in "La Bohême," Marguerite in "Faust," and Zerlina in Mozart's "Don Giovanni." While I have been very happy in films, I cannot

deny that they are hard taskmasters. Every film requires an interval of preparation (that is, of selecting, learning, and pre-recording the songs) several months in which to make the picture, then a period devoted to interviews for the press After that, if all goes well, there's a week-perhaps two weeks at the most-of rest. When that is over we start picking out songs for the next picture. Making pictures is not easy.

When songs are chosen for a picture, the selection is made jointly by my teacher, the producer and director of the picture, and myself. We take into consideration chiefly the requirements of the scene: that is, whatever song suits the mood of the scene. If there comes to our attention a particularly effective song that does not fit into the script at all, a special scene is written to fit it.

I have no preferences as to the type of music I most enjoy singing; usually whatever songs I am working on at the moment claim top place is in progress I am in my affections. When a song is in English I learn the lyric and melody at the same time. It impresses itself on my mind better that way, Songs in foreign languages are taken more slowly, of course, in order to get a coherent feeling for them. After the songs are chosen, I simply take them home and sing them at my lessons until they become heavier, more dramatic and less lyric. are thoroughly learned. (Continued on Page 474)

Music Gave Me a Career

An Interview with

Deanna Durhin

SECURED EXPRESSLY FOR THE ETUDE BY VERNA ARVEY Deanna Durbin, barn Edna Mae Durbin in Winnipeg, Canada, an December 4, 1921

is naw one af America's leading screen stars. She is an American af English-Welsh

descent, her parents having brought her ta live in Southern California when she was a year old. She is the first star ta "grow up" an the screen thraugh a series af hit films, each written and praduced ta fit her particular age at the time the picture was made. She attended public schools in Las Angeles, and at an early age began to study vaice. Her teacher, Andres de Segurola, praises her musical instinct, her ability ta adapt herself and ta put inta practice what she has learned, the unique and thrilling ra deapt nersen and ra but into practice wint see less recinered, the direct deal requestion and ra but into a deapt comprehension. Her films include "Three Smart Girls," "One Hundred Men and a Girl," "Mad About Music," "That Certain Age" (far which she received a special Academy Award statuette for 1937-38), "Three Smart Girls Graw Up," "First Lave," "It's a Date," "Spring Parade," "Nice Girl?, "It Started with Eve." and naw "The Amazing Mrs. Holliday." Miss Durbin is the only actress naw on the screen wha was ariginally engaged as a singer and wha has remained a singer in every film!-EDITOR'S NOTE. A Stubborn Vocal This quality may be an asset if I ever succeed Problem My most stub-



DEANNA DURBIN NOW TWENTY-ONE In her latest picture, "The Amazing Mrs. Holliday"

A New Era for American Composers

An Interview with

Deems Taylor

Well-known American Composer, Critic and Radio Commentator President of ASCAP

SECURED EXPRESSLY FOR THE ETUDE BY ERIC PERDUE MARSHALL

TN THE NOVEMBER 1937 issue of The Etude idea of serving our customers as well as our memappeared an editorial ("Justice for Genius") explaining the aims and purposes of the American Society of Composers, Authors and Publishers, more familiarly known as ASCAP. Briefly, this editorial outlined the early struggles of the Society's founding fathers to establish legal recognition of the creators' rights under the copyright law of 1909. This struggle for recognition has been carried on by the society for the greater part of the twenty-nine years of its existence. But the men managing the affairs of ASCAP feel that at long last the time has arrived for the Society to enter upon a new era of closer, our licensed radio stafriendly cooperation with the men and organizations that use the works of this vast catalog of music in commercial enterprises.

Since the appearance of that 1937 editorial, the Society has gone through a long and lamentable struggle with the radio industry, a struggle which, happily enough, has ended on a basis of equity and cooperation. ASCAP has also elected a new president, the well-known composer, critic and commentator, Deems Taylor, Mr. Taylor succeeded Gene Buck, for more than two decades a catalog. At the same valiant leader and fighter for the rights of the American composer.

In the field of American music probably no other artist is better known than Deems Taylor. Certainly no one has done more to stimulate and educate the general American public to an appreciation and understanding of fine music. He are sent free to the has accomplished this by his pleasant and conversational talks on the air, by his own musical works, and by the many articles and books he has written on the subject. But our interest at the moment in Mr. Taylor rests in his capacity as president of the leading performing right society in the United States.

He brings to this job a characteristic reasonableness which makes him anxious first to get the facts, and, once this is done, to proceed in a logical and calm manner to the conclusions. This desire to know the whole story before proceeding is undoubtedly due to his earlier newspaper

"In ASCAP," Mr. Taylor said, "I see not only an organization for the protection of our membership rights, but far more important, an organization that can serve the American public by educating commercial users of music so that they

bers is a comparatively new one, and I am happy to say it is already bearing excellent results.

A Practical Service

"The radio industry, whose need and use of ASCAP music make it the foremost licensee of

out, "In May 1942 the first of a series of scripts was sent to tions. These scripts, devised and produced under the direction of Robert L. Murray, our director of public relations, furnish the stations with a program which takes the fullest advantage of our extensive musical time the scripts, professionally written. provide the broadcaster with a profitable commodity. For while these programs stations, they may be sold by the stations to prospective sponsors. I am happy to learn that practically all of the stations which do receive this service have readily sold the

of this service policy."

Mr. Taylor pointed

programs. At the present time the stations are provided with vard; and many others." Mr. Taylor might also seventy-eight hours of programming annually, Obviously, this is of tremendous help to the smaller station and is greatly appreciated by all broadcasters, who, in these war times, are having difficulty in maintaining personnel.

"The latest series of scripts, called 'Marching to Music,' was designed to provide a ten-minute program which would follow five-minute news broadcasts. These are patriotic in theme and may take full advantage of our repertoire. This recently have received the cordial approval of

the Office of War Information. The result is that never at any time in the history of the Society have we been on so friendly a footing with the entire radio industry, and we expect this condition to increase all the time. After all, our need

Mr Taylor believes that ASCAP, in acting as agent for its members, is able at the same time to create a healthy condition between the creators and the user of music. "But," he pointed out. "the Society's activities on behalf of the composer are not limited to the radio industry. In the field of general licensees—that is, taverns. hotels, and theatres—ASCAP has worked out an equitable and unified schedule which is used by all our offices throughout the country." According to Mr. Taylor, "This eliminates the danger of discrimination."

Aside from this service activity, the Society evinces a great interest in the development of the creative arts in a number of ways. First and foremost is the ASCAP Fellowship Competition which was begun in 1939, "This competition," Mr. Taylor explained, "is open to all students in inthe Society, is already enjoying the benefits stitutions of higher learning. Dividing the country into eight geo-

graphical regions and appointing a committee to judge the works. ASCAP annually awards fellowships to those students who, in the opinion of the committee, have written an outstanding work in the fleid of music creative writing in the theatre. So many of our leading members have begun their musical careers in college that the Society feels it expedient to stimulate and encourage talented young men and women in order that we may further the ambitions of these youngsters. Some of our members who began their musical careers in college are Rodgers and Hart, Columbia University; Oscar Hammerstein II. also at Columbia; Cole Porter at Har-

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have added his own name to this group, for it was at New York University that he first wrote music for four comic operas, one of which ("The Echo") was produced on Broadway.

The Nathan Burkan Memorial Competition

But ASCAP's interest in the development of young men and women of ability does not limit itself to the field of music, for in 1938 the Society inaugurated the Nathan (Continued on Page 471)

The Artistic Possibilities of Good Jazz

A Conference with

Raymond Scott

Composer of Many Popular Works

SECURED EXPRESSLY FOR THE ETUDE BY DAVID EWEN

Raymond Scott is one of the most vital figures in present-day popular music, an original force who has influenced not only jozz composition but jazz performance as well. A seriously trained musicion, he has brought to jozz a sound musical background; and to serious music he hos brought his sound jazz instincts and his mostery of jazz techniques, As the founder and leader of the famous Raymond Scott Quintet, he has introduced an oltogether novel note in jozz performances by ceaselessly exploring new effects. Over the radio his original style has made him nationally famous. At the present time he is experimenting within the framework of a unique radio program called "Jozz Laboratory" in which he is trying to widen the scope of his jazz ort, provide on outlet for new jazz works, and develop a clichéless style of performance. Scott has become fomous also as a composer of numerous small pieces in which he has utilized jazz techniques with extroordinary skill. He is best known for In An Eighteenth Century Drowing Room (utilizing the opening theme of Mozort's "Sonota in C moior"). Powerhouse, Twilight in Turkey, Toy Trumpet, and so on. The Ballet Theatre recently presented "Quintet," a bollet operatto orronged to some of his better known jozz pieces. Scott is now composing his first original score for bollet, entitled "The Gremlins." His presentations in Cornegie Holl ottroct much attention.—Editor's Note.

TUST AS MOST serious musicians have grown up in an environment of classical music, so I was raised in a jazz setting. My father owned a record shop in New York, and my boyhood days were spent in the store playing jazz records for our customers, thousands of jazz records of every description. I developed during this period a fascination for jazz music which has never deserted me. But the jazz music which fascinated me was not that of the rather stereotyped popular songs of the day, but rather that of the less orthodox jazz-playing and jazz-writing developed in New Orleans, and later in Chicago. I was, to a less degree, acquainted with good music as well. Our records brought me into contact with the foremost instrumentalists and operatic stars of the day in the great classical repertoire. Good music thrilled me, too, but not in the way that jazz did. I appreciated good music more objectively, in the manner, say, of a man appreciating a beautiful painting on the wall-from a distance, Jazz, however, was to me something much more personal. It was part of me. I vibrated with the nervous and excited strains of the wailing trumpets and trombones. I knew even then that if I were to make music

my life work, it would have to be in jazz.

JULY, 1943

Because of my appreciation of good music, my family-my brother, Mark*, particularly-decided that a sound musical training was indispensable. I entered the Institute of Musical Art, where I remained for four years, specializing in the piano, but also devoting myself to theory, harmony, counterpoint. During all this period of immersion into musical study, I never lost my affection for jazz.

Then, in 1930, for the first time, I began to formulate my own ideas about jazz and its relation to good music. I began to distinguish good jazz (as I had always done more or less unconsciously) from the manufactured, silly tunes that would have a temporary vogue, and which paraded falsely under the banner of jazz. I realized that jazz, real jazz, was a language all its own, with its own vocabulary, its own idioms, its own accents. I felt strongly that this language was an important one artistically-important because it was American to its very roots; because it spoke for America. I was convinced that it deserved larger and more ambitious exploitation

Mark Warnow, famous conductor of the Lucky Strike Hit Parade. Raymond Scott's original name was Harry Warnow. When he entered the field of popular music professionally, he decided to change his name to Raymond Scott not to capitalize on his brother's reputation.

than it had previously received. In short, I became assured then and there (as I am more than ever convinced now) that good jazz is good music. It is an art of its own. With further evolution, it will become a major element in our musical

Gershwin the Pioneer

But, it might well be asked of me, did not George Gershwin accomplish these very same



RAYMOND SCOTT

things before 1930? Gershwin was a pioneer, and a remarkable composer; but Gershwin did not accomplish what I felt was needed. He was the first step in the direction I had in mind—a major step, of course-but a first step only. Gershwin had proved in his "Rhapsody in Blue," "Piano Concerto," and (after 1930) in "Porgy and Bess," that jazz rhythms, jazz harmonies, jazz spirit could be successfully transposed into the larger forms of music-the rhapsody, the concerto, the opera. To have proved this, and proved this as eloquently as Gershwin did, was of course a monumental achievement. We are still feeling the repercussions of that achievement in the form of diverse musical works by the greatest composers of the world, all utilizing the jazz idiom.

A New Style

But I felt increasingly that to translate jazz rhythms, colors, harmonies into the large musical forms was not enough. Jazz was much more than that. Jazz was a technique of its own, a language all its own. It was necessary to bring over into the serious musical forms other important jazz materials which have become the bone and tissue of jazz music since 1900, materials of

which serious music is altogether unconscious. It is not possible in space as limited as this to enumerate the important jazz materials which are now the basis of all good jazz music, Books have been written on the subject-a subject which demands analysis and study. But it is possible to point out a few salient examples to prove that jazz has created new effects.

Jazz has discovered altogether new resources

DEEMS TAYLOR

Altogether new instrumental colors have been created by jazz. A jazz player might hum in his Equally important, they will find an audience throat almost simultaneously as he sounds a note on a trumpet and achieve an exciting effect which jazz musicians call the "growl." The trumpet "scream" (or "yell") is equally elec-

New harmonies have been evolved by the conscious, constant deviation from pitch which marks the playing of our best jazz instrumentalists. In short, the great jazz performers-Bix Biederbecke, King Oliver, Leon Rapollo of yesterday; Benny Goodman, Louis Armstrong, Jack Teagarden of to-day-have discovered an entirely new world of tonal possibilities in their instruments, possibilities of which classical music knew nothing.

Gershwin knew little about these jazz materials. and numerous others like them, because he never played in a jazz band. The short period he conducted an orchestra of his own was too brief to give him important experiences. Only by performing in a commercial jazz band, and coming into everyday intimate contact with great jazz instrumentalists, can one learn the capabilities and potentialities of jazz playing, as passed on from one master to another ever since ragtime was born in New Orleans. It is for this reason that, when I first became conscious of my interest in jazz, I decided that I must have a band of my own, with which I could explore the world of jazz more intimately than I could do otherwise, with which I could attempt endless experiments with timbres, colors, sonorities, pitch deviations, harmonies. Though serious jazz composition is my major interest and my goal, I refuse to give up my work as a leader of a jazz ensemble because I feel I must never give up my opportunities for research and study and experiment with jazz materials.

Early Compositions

Besides starting my own Quintet, the first of my ensembles, I also turned to composing. In my compositions I tried to go beyond Gershwin by introducing into music not meant for dancing, many of the materials hitherto used exclusively for jazz dance compositions. For a long while I satisfied myself by writing only little things, because I was experimenting with my technic and with my means of expression. I wrote numbers like Powerhouse, Twilight in Turkey, Christmas Night in Harlem, and numerous other small pieces designed for listening and not for dancing. The more I utilized jazz materials, the more I felt that they could become the basis of a very important musical art. For I felt that I was achieving in my music, specific moods and atmospheres of which no other music was capable.

I think it is possible to use jazz materials, and with wonderful effect, in even larger forms: in overtures, symphonies, ballets, operas. I am now working on my first ambitious work in that direction, a ballet called "The Gremlins." Eventually I hope to go much further, but only after I have become a master of the larger musical forms and feel that I can use them with the utmost

Just as we no longer look with snobbery and condescension upon jazz in general, and are no longer shocked when it appears in our symphony halls and in our opera houses, so, I am quite sure, we shall begin to realize more and more that authentic jazz has a definite rôle to fill in good American music. Gershwin was only the beginning of such an important trend. When serious composers will begin exploring all the possibilities of jazz style, and will study it carefully, they will realize that it offers them new and rich possibilities for artistic self-expression. of millions waiting to hear their music-millions who are sensitive to it, who understand it, and who, because they grew up with it, feel that it is a musical expression of their inmost selves.

Key Lines for Hand Position bu Gladus M. Stein

T IS SOMETIMES difficult to establish a good hand position in young piano pupils during the first few weeks of study. They are inclined to play on the outer edge of the keys, flattening the fingers, and dropping the wrists.

To overcome this key-edge playing the writer often draws with a soft erasable crayon a line on the white keys just halfway between the outer edge and the black keys. Then I ask the pupils to try to keep the tips of their second, third, fourth, and fifth fingers inside this line when playing,

This draws the hands inward on the keys, and prevents the lazy thumbs from dangling below the keyboard. The little ones may be told that the area on the edge of the keys is enemy territory and one must keep out.

The Importance of Good Keyboard Action by H. C. Hamilton

T WAS MY LOT, when a youth, to practice hours daily on a plano with a not very re- 4. Each pupil is provided with twelve slips of sponsive action. Up to that time, I had little experience with newer and better instruments Consequently it was not realized that my slow progress was partly due to causes which did not 5. Each of the three judges draws a Major and lie within myself. "Practice makes perfect"-that piece of advice, hoary with age-was implicitly believed, but in a blind sort of way. Endless repetition, with small regard for proper conditions, either in myself or the piano, was surely the highway to success. But a vague dissatisfaction continually made itself felt; something seemed

to be wrong, but I could not determine what. About this time, an invitation was extended to provide a piano solo at a small concert. The practice hours just then had been spent chiefly on Lack's Valse Arabesque, and although feeling rather insecure at certain points-particularly the right hand skips-I decided to risk it. The piano maker's name is now forgotten. I paid no attention to that at the time, for I imagined all pianos to be alike.

But a pleasant surprise awaited me. At the first

contact of that keyboard, my fingers sensed something unfamiliar, but indescribably welcome My fingers, in their attack and release of each key seemed actually mated to that exquisite keyboard action: the resistance neither too much nor too little, and the resilient "come-back" immediate-not sluggish, like the instrument in our

To say that my fingers fairly flew would be exaggeration, but for the first time I experienced the real joy of playing. A speed and ease hitherto unknown were present, and although a few false notes were apparent, the conviction was born that I could really play. Many were the congratulations offered; no one had ever before heard me play like that, They did not know the reason. but from that night I have realized what good keyboard action means.

We sometimes hear the remark, "Any piano is good enough to practice on." This is not true. Technic is not something of the individual alone -it is largely developed by the instrument he uses. The action of the finger and the action of the piano hammer, communicated through that lever, the key, must nicely balance: the player knows conditions are favorable when he senses that "springiness" under his touch-communicating to the hand a feeling difficult to describe. but perfectly well known to planists. Had the first piano I used been more resilient in action. many weary hours of discouragement would have

The tuner should see to it not only that the instrument is regulated from the standpoint of tone, but also that any sluggish moving keys are attended to.

A Scale Contest That Worked

TISS Mary M. Scott, of New Orleans, who is ISS Mary M. Scott, of New Orleans, who is a member of the faculty of Loyola University, and is also Dean of the Faculty of the New Orleans Conservatory of Music and Dramatic Art which is affiliated with Loyola, is an old and enthusiastic friend of THE ETUDE. She reports the following plan she has outlined for a highly successful scale contest. The conditions are:

1. All candidates must be qualified to play all Major and all Minor Scales in canon form. 2. The examinations are held in May and the passing mark is 100%

3. The examiners, three in number, are former graduates of the school and serve without

paper. Each slip bears the name of a Major and a Minor Scale. None of the Scales are

a Minor Scale. Thus each judge has only three Major and Three Minor Scales to adjudicate. 6. If a pupil makes one mistake, a second ex-

amination occurs one week later, (This has occurred only once in Miss Scott's examina-

Those making a perfect score receive a medal with the name of the winner and the date engraved upon it.

The scale medalists are permitted to appear in an evening recital. Each recital is given with the assistance of a violinist or a singer.

Miss Scott writes, "We have followed this plan for several years, and have found it very beneficial. By providing an incentive leading to perfection in scale playing, we find that the general playing efficiency of the pupil in the general interpretative work is greatly improved."

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compositions written especially for him include Richard Strauss' Parergon zur Symphonia Domestica and Panathenaenzug, Ravel's "Concerto in One Movement," concertos by Korngold, F. Schmidt, S. Bortkiewicz, R. Braun, and J. Labor, and Chamber music such as "Variations on an Original Theme for Piano, Clarinet, and String Trio," by Ernest Walker; a "Piano Quartet" by Hans Gal, and various works by Labor and F. Schmidt, Wittgenstein's "capacity for wide spans

Alexander Scriabin (1872-1915), through overpractice at the piano, temporarily lost the use of his right hand. During this period of singlehandedness he wrote the Prelude and Nocturne, Op. 9 for the left hand alone, and a left-hand concert-paraphrase of a Strauss waltz, which has never been published (G. Abraham). Even at his final examination at the Moscow Conservatoire he could use his right hand only with difficulty. but this was taken into account by the examiners and he was granted a gold medal. At the outset

and quick leaps" enables him to perform with

one hand, works which offer difficulties even for

the ordinary pianist. He has concertized through-

out Europe, Canada, and the United States.

of the Kolisch String Quartet, lost a finger-tip when he was a small boy. He holds the violin with the right hand and thus had serious mechanical difficulties when studying at the Vienna Conservatory with an orchestral group, His violin (a Stradivarius) had to be adapted to left-hand playing. In such cases the order of the strings has to be reversed, the bass bar has to be moved and the bridge is reversed.

Music and Culture

Violin Once Fingered with Right Hand

However, up to the time of Amati, Stradivarius, and Guarnerius in the sixteenth and seventeenth centuries, it was customary to finger the violin with the right hand. The famous violin virtuoso. Francesco Geminiana (about 1674-1762), pupil of Corelli, was one of the first virtuosos to hold the violin on the left side and to use the right hand for bowing. He lived in England, and his influence on the technic of the violin was important,

Perhaps the most famous one-armed pianist was the Hungarian, Count Géza Zichy, a pupil of his pianistic career, his right hand still gave and friend of Liszt. He lost his right arm

Left-handed Musicians Dr Waldemar Schweisheimer

as practice material for pianists in general, or for the use of one-armed players. Since righthanded persons have special difficulties in performing them, they are considered virtuoso pieces. The left-handed performer finds it easier to develop the required technic in such cases. The right-handed player may have to practice for months upon left-hand passages, which by the normally left-handed person may be achieved with little work. Of course the great desideration of the teacher and student points to as high a degree of ambidexterity as possible. While one may be definitely left-handed or right-handed it has been proven over and over again that ambidexterity may be acquired with sufficient practice. At first the difficulty apparently may seem insurmountable. You may demonstrate this by a very elementary experiment. Try to butter a piece of bread with your left hand and note how awkward and clumsy your effort is. However, after continuous daily practice, the left hand develops ability in surprising fashion. You may convince yourself of this by trying to sign your name with your left hand. At first the results will be ludicrous, but keep at it every day for a month and note the difference

LEFT-HANDED VIOL PLAYER

From an old Dutch print by Adriaen Matham (around 1620)

UITE A NUMBER of compositions for piano

are written for the left hand alone; either

Friedrich Kalkbrenner (1788-1849) wrote several special studies for the left hand; among them the "Sonata, Op. 42" pour la main gauche principale. Many works of Bach have been transcribed for the left hand, such as the "Violin Chaconne," transcribed by Zichy; four single pieces for violin solo by Philipp; and a Gavotte by Joseffy. There are fifty amazing studies for the left hand after études by Chopin; and a "Piano Sonata in C major," by Reinecke; and some studies by Rheinberger, C. M. von Weber's Perpetuum Mobile was transcribed for the left hand by Tschaikowsky, Bach's Chaconne in D was arranged for the left hand by Brahms and for both hands by Busoni, Alexander Scriabin (1872-1915) wrote a Prelude and a Nocturne for left hand.

One of the most famous of left-handed virtuosi is Paul Wittgenstein, This famous performer was born in Vienna in 1887 and studied with Leschetizky. He had the misfortune of losing his right arm in the First World War. This compelled him to become a left-handed piano virtuoso. The

him trouble. "In 1893 he wore on both arms red woolen oversleeves, obviously homemade and very conspicuous," Engel tells us. "When playing in public, before he began, he would point to his right hand as if asking for indulgence."

Only five per cent of all persons are lefthanded, while the majority of the human race is right-handed. Almost all persons who are righthanded are also right-eyed and right-footed. They take aim with the right eye; they kick an object with the right foot. Similarly, the lefthanded persons are left-eyed and left-footed.

Most people consider their right hand the main hand, and their left hand a sort of auxiliary. We all know, however, the high degree of ability which can be attained by practice and training. The agility and independence of the left hand of the violinist, after practice, appears as mere witchcraft to the untrained. In spite of this, everyone has an inherent preference for either the right or the left hand, which depends on peculiarities of the brain. This inclination is inherited. The difference is most noticeable in children of only a few months. Note two babies born under the same domestic influences of inheritance and environment. One may reach for an object with his right hand. The other always uses his left hand. Of the Dionne Quintuplets, for instance, four of these remarkable little sisters are right-handed and one is left-handed.

A left-handed violin virtuoso, Rudolph Kolisch,



LEFT-HANDED LUTE PLAYER Netherlands, Seventeenth Century

Music and Culture

through a shooting accident, but developed a fantastic technic with his left hand alone. He was fourteen years old when this accident occurred, but he continued his music studies, first with Mayrberger and Robert Volkmann, and later with Liszt. Count Zichy was born at Sztára in 1849 and died in Budapest in 1924 Liszt prepared various concert arrangements for the left hand exclusively, for Zichy's use. Liszt also appeared several times at concerts with Zichy in a "threehand" arrangement of the Rakoczy March, Zichy's numerous compositions include a book of études for the left hand alone, to which Liszt contributed a preface. Count Zichy, who had studied law, was president of the Hungarian National Academy of Music, and, later on, of the National Conservatory at Budapest. He was a successful concert pianist and was much sought by managers. Most of the arrangements of the pieces were made by him for the left hand.

There were several noted flute-players who used the left hand, especially Benoît-Tranquille Berbiguier, pupil of Wunderlich, He was born 1782 at Caderousse, Vaucluse and died in 1838. He wrote a series of flute compositions; as flute virtuoso he is said to have had a peculiarly soft tone but to have been defective in articulation. Another left-handed flute player was Michel Blayet, born 1700 at Besancon, died 1768 in Paris, who at times played with Crown Prince Frederick of Prussia (later Frederick the Great).

The younger the child, the more pronounced are its inclinations toward left-handedness. Only a strong tendency, however, survives the righthand training. Scientific studies of children have revealed that at the age of two to four years, 40.5 per cent preferred the left hand; 21.4 per cent were indifferent; 38.1 per cent preferred the right hand. At four to six years this had changed. and 18.9 per cent preferred the left; 5.7 per cent were indifferent; and 75.4 per cent preferred the right hand! Once in school, the children quickly become right-handed. In addition to writing, training and certain tools help to suppress lefthanded tendencies so thoroughly that, at the age of twenty, no trace of the former inclination can be found. Musicians, especially, are rarely conscious of their natural inclinations. They have overcome the natural resistance successfully.

The superstition, once entertained by some, that left-handedness is a sign of degeneration is entirely erroneous. There is, therefore, no reason to curb a left-handed tendency. Nor is it necessary to examine the beginner as to his hand inclination. He is taught as a "right-hander" unless he is decidedly left-handed.

Impatience and harshness toward left-handed children are of no avail. Left-handedness may appear unusual and striking to some readers, but the left-handed person undoubtedly has some advantage over his right-handed brother. Lefthanded children learn to use right-hand instruments as they learn a foreign language. They have to use the proper hand for the violin, the clarinet, as well as for other instruments, Practice of separate parts is of great help to the average student, but practicing hands together seems to be more helpful to the left-handed student. Even if a left-handed student uses his right hand he should not be taught to become right-handed, but rather should develop an ambidextrous skill. Practically all music-technic education is designed to develop both hands as technical instruments. (Continued on Page 483) ing results will, in time, be evident.

How I Worked It Out by Adelaide Conte

trying to have them cover all the phases effective. of study as they should. Perfect attendance, sufficient practice hours, correct hand position, scales, arpeggios, studies, and memorizing; all are equally important and must be given equal attention if the pupil is to progress as he should. Week after week the same admonition may be given concerning these things, with no apparent under the chart.

PVERY TEACHER is familiar with all the result. After many experiments, the writer deproblems encountered with students in veloped a simple method which

A Merit Chart was made, on which the names of all pupils were listed, together with the necessary subjects in separate columns. Also the opening and closing dates of the contest period were stated. This chart took the form somewhat as here shown. Suggestions for marking are given

Contest: October 1st to June 1st

	Attendance	Memorizing	Scales	Arpeggios	Hand Position	Practice Hours
Jane		10	1,1,1,1,	1,1,1,1,	2,2,2,2	6,7,8,9

At the end of each month all the points were the pupils compared the amount of their points dent. with one another. This system was successful to win points.

If the hand position was improving, but was added and the total posted in red at the head not perfect, the student would receive one point. of the next month's chart. On the appearance or a half point. If the scales were not perfect of each new chart there was great interest, as the first time, no points were given to the stu-

This contest has proved very effective in mainalso in obtaining perfect attendance, as the stu-taining interest and developing ability during dents were anxious to make up lessons in order the difficult stage of piano study, which is so trying to many students.

Why Not Better Violinists?

bu Frank W. Hill

wind instruments such as the clarinet or trumpet?" This refers to musical performance which is the only criterion of a student's music grounds for such a question, the answer is two- limitless fold. First, playing a violin makes demands on more music talents than any other instrument, For example, the player must, without the mechanized help of keys or valves, control the pitch of each tone he produces and unless exacting proficiency in this is acquired the result is "sour" to the listener. The violinist must also control the quality of each tone. Several factors are concerned here: the art of bowing (in itself an endless study), the development of an artistic vibrato which lends charm and life to the tone and precise finger placement on the strings without which no tone can be clear and clean. Besides these pertinent technical features, the student must be endowed with a goodly portion of general music talents such as a fine sense of rhythm, a discriminating ear for pitch and timbre, a sense of musicianship in matters of interpretation and a general knowledge of music structure and notation.

All this seems a formidable array of prerequisites for the would-be violinist, and it may sound discouraging, but it should be remembered that the average child does possess these talents to varying degrees and, given a competent teacher (a world of implications here), gratify-

THE QUESTION is often asked, "Why are It should be borne in mind, however, that a violinists in the average public school ap- student of a wind instrument can usually learn parently so musically inferior to players of to play a "tune" in a pleasing manner in about one quarter of the time required to attain similar sufficient technic on a violin. On the other hand, a wind instrument's limitations are quite apability that is evident to the public. Admitting parent whereas a violin's tonal possibilities are

> The second cause for disappointment in the violin prodigy is a less recognized one but, without doubt, more prevalent and certainly the one which presents the greatest handicap to progress. This is a worthless instrument or one in much need of adjustment and repair.

One expects to invest at least a hundred dollars in a French horn or an oboe, but many have the quaint notion that twenty-five dollars will purchase a satisfactory violin. It is a deplorable fact that violins may be had for as little as five dollars but it is too much to expect that even an accomplished artist can make music with such an inferior instrument, least of all that a beginner may achieve any progress. There also exists an absurd idea that any violin which has been a family heirloom for a generation or so has miraculously acquired virtue and value to remarkable degrees. If age makes any appreciable difference in the tone of a violin, it is only because it was an excellent instrument originally and has since been used extensively and continuously and been taken care of properly. It should always be remembered that the price Uncle Joe paid for the instrument does not necessarily represent the violin's value.

Even a very fine (Continued on Page 482)

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strange conditions prevailing with records these days. Cartain records, after two or three playings, start turning white, and the performance sounds harsher and somewhat muffled. Reports to manufacturers have to date brought no explanation of what causes the various troubles. Splotches or white spots on records are caused more by the careless use of fibre and cactus needles than by anything else, These needles have a tendency to spread at the point, and in many cases they do not ride securely in the bottom of the

connected with the phonograph, and the best advice we can offer is to stick to the needle which gives the best service. However, regarding nonmetallic needles, it might be well to point out that no technical expert ever uses them, and in no laboratory in any section of the country have

TUSIC LOVERS and music dealers across the country tell us of

grooves. Needles remain one

of the most personal items

the non-metallic needle can be used far more advantageously than the semi-permanent needle. These latter are very hard on good records; the worse offender being the sapphire needle which can be taken in and out of the pickup. The only desirable sapphire is the type built into a pickup, but even here the danger of the jewel needle chipping or splitting must be taken into consideration. The great danger in this connection is the fact that this type needle can become injured, and the user may be unaware that it is damaged. The resultant wear on records is very bad.

One West Coast dealer, who has made considerable experiment of late with splotched records, tells us that these white spots do not necessarily mean that the records are spoiled. He has found

IUI.Y. 1943

on the records cease to show themselves, and that the white or gray marks can be removed with any standard record cleaner, any good record renewer, or by a damp cloth. In the latter case the record must be carefully dried. Testing a number of records afterwards, he found that the reproduction was no longer harsh or muffled, and that thereafter, with the proper needle, there was no more wear. We are glad to be able to pass this information on to our readers at this time, because record material is obviously not the same as it was in peace times.

Two Russian symphonies recently released offer material off the beaten path.

Preserving Your Records in Wartime by Peter Hugh Reed

Borodin: Symphony No. 2 in B minor; The Minne- phony. Its composition lies between the fourth apolis Symphony Orchestia, direction of Dimitri Mitropoulos. Columbia set 528.

Readers familiar with Borodin's Polovtsian Dances from "Prince Igor" know what haunting melodies he could write. Borodin was influenced we found their use sanctioned. Properly shaped, by the Russia of the Orient; the richness of coloring, the splendid sav-

agery, the wild, haunting melodies of the old Russia about which he read in books, all were reproduced in his music. Borodin made extensive research on medieval Russia before writing this symphony and his opera, "Prince Igor." The symphony owns no real program, vet one has been implied. Thus, one writer tells us, we hear and picture in the first movement the gatherings of princes, and in the finale the banquets of heroes where the Russian Guzla and bamboo flute were heard while the mighty men caroused. The lyrical passages in the symphony recall phrases of the "Prince Igor" music. Borodin has told us that his warm-hued and romantic slow movement



aimed to recall the that after six or seven playings similar marks songs of Slav troubadours. But the Bardic qualities of the work are as strongly evidenced in the opening and closing movements as in the Andante.

Mitropoulos gives a splendid performance of this score; one which shows appreciable and musicianly understanding of its content. If less fervent and dynamic in the outer movements than was the English-Russian conductor, Albert Coates, he is nonetheless appreciable for his

smoother and more polished treatment of the lyric sections. Although the clarity of the reproduction is good, it cannot be said that the recording is as vital as it might have been: there is a distinct lack of resonance behind the orchestra, suggesting the recording was accomplished in a radio studio rather than a concert hall.

Tschaikowsky: Manfred-Symphonic Poem for Orchestra (after the Dramatic Poem of Byron), opus 58; The Indianapolis Symphony Orchestra. conducted by Fabien Sevitz-

ky. Victor set DM-940. This work is generally regarded as a program sym-

and fifth symphonies. It belongs to the group of compositions which were initiated or inspired by the influence of the composer's friend Balakirev, of which the Romeo and Juliet Overture is perhaps the most successful. Balakirev worked out a symphonic scheme on Byron's poem and first submitted it to Berlioz during one of the latter's visits to Russia. The French composer, however, did not undertake to write the work. Later he submitted the idea to Tschaikowsky, who became interested. The Manfred motive which goes through all the movements, was suggested by Balakirev, who contended that the symphony, as in Berlioz's Fantastic, must have an idée fixe. Except that he reversed the order of the middle sections as conceived by Balakirev, Tschaikowsky followed his friend's ideas.

This score is not frequently performed, perhaps because it is an hour and five minutes in length. Another point, the conductor's task is a formidable one, since Manfred is acknowledged one of the most difficult orchestral scores in existence. As to the listener appeal, this depends upon whether one can sustain interest in a work of this kind; although there is much beauty in the score, the music is nonetheless uneven and protracted. The opening movement remains impressive, and the scherzo is wholly delightful, but thereafter the work falls somewhat short. Still, as one writer has said, for Tschaikowsky admirers it has moments of true magnificence which makes one forget its defects.

Sevitzky plays the slower sections of this work better than the quick ones. Considered on the whole, the performance is a commendable one, but more than one playing has left us with the feeling that we are not hearing the work under the most favorable circumstances. The recording has been excellently contrived.

Griffes: Poem for Flute and Orchestra; The Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. Victor disc 11-8349.

Listening to this work, with its sensitive poetic feeling, its rare charm and individuality, we are reminded of the early demise of its composer. What Griffes accomplished in his thirty-six years was more than a promise, however; as one critic once said, it was a true achievement. Griffes wrote only this piece and The Pleasure Dome of Kubla Khan for orchestra, but both show that he had an individual feeling for the orchestra and suggest that, had he lived, he might have accomplished a symphony or some other more significant orchestral (Continued on Page 481)

Radio Sponsors Increase Use of Great Music by Alfred Lindsay Morgan

CURIOUS COMMENTARY on American Thursday nights radio is offered in the fact that sponsored (11:30 to 12 midprograms inevitably acquire a higher rat- night. EWT - Coing of listener interest than those which are not lumbia network) sponsored. It is the merchant and not the consumer who pays by way of radio, and apparently when he makes up a program he does so with the largest audience appeal in mind. A decade ago it was largely the American idiom of jazz through which the merchant found it most prac- Mr. Barlow's plans tical to bring his wares to the attention of the will undoubtedly general public. But even ten years ago there materialize were signs that advertisers were moving in another direction. One advertiser, forsaking the jazz idiom, presented a series of short programs five nights a week featuring one of our largest symphony orchestras. Another advertiser found it practical to sponsor the opera broadcasts on 12 midnight, EWT) Saturday afternoons. Julius Mattfeld-Librarian of Columbia's New York Station WABC, has said: "In this respect, advertisers are not unlike the ancient art-loving princes who invited eminent artists from all quarters of the world to add lustre to their courts"

The latest advertiser to forsake the popular musical entertainment for serious music is the U. S. Rubber Company which, with the Sunday afternoon broadcast of the Philharmonic-Symphony Orchestra of New York on May 23, began a fifty-two-week series of regular Sunday concerts sponsoring this orchestra. The news of this series broke suddenly a week after our copy on Mr. Barlow and his plans for the Columbia Broadcasting Symphony Orchestra this summer was received. At the time of writing there was no knowledge of the Columbia Broadcasting Symphony being replaced. But radio has a way of upsetting the apple cart over night. And this sudden change of events is only another of those unexpected things of which we have spoken

As gratifying as it is to realize that a series of concerts by the Philharmonic will be continued all summer, it is somewhat disconcerting to find an American conductor and one of the best radio orchestras completely out, What Mr. Barlow has done in promoting appreciation of music for so many years past in his summer symphony programs cannot be told in a few words. However, admirers of Mr. Barlow will be glad to know that he will be heard as guest conductor with the Philharmonic; and, further, that tion of the new series will be the intermission some of his splendid plans will materialize. Thus, this past month Mr. Barlow with his symphony orchestra has presented the series originally planned for Sundays with the noted Australian soprano, Marjorie Lawrence, on

These Thursday concerts at the time of writing are scheduled to continue, and many of through them. Then there is the Tuesday night broadcast of the orchestra (11:30 to in which Mr. Barlow may also realize some of his plans. And there is that fine series on Saturdays from 10:45 to 11:00 P.M. EWT, when Mr. Barlow conducts the orchestra for the young Ameri-

can soprano, Eileen Farrell.

For the past thirteen years the Columbia Broadcasting System has presented on its own the Sunday afternoon concerts of the Philharmonic-Symphony Orchestra of New York during its fall and winter subscription season. Now, at long last, a sponsor has been found for these concerts and the season has been extended, on the radio at least, to fifty-two weeks. Whether or not the full quota of men will be used during the summer broadcasts is not stated, but there is good reason to believe that the orchestra personnel will be cut down very little, if at all. It has been estimated that more people listen to the Philharmonic broadcasts each week than have attended in person the better than 3,300

concerts given by the orchestra in its 101 seasons. During the summer programs the orchestra will be conducted by guest conductors, but once the fall winter season is resumed Dr. Rodzinski. recently appointed permanent conductor of the organization, will be the main leader. An innova-

FRANCES GREER

A new program, called Saturday Concert, heard Saturdays from 4:00 to 4:45 P.M., EWT-Blue network, presents a concert orchestra under the

vails in the music selected and played. Thus we

find a regular program containing overtures,

marches, waltzes, symphonic pieces, and even a

spot, to be presided over by Carl Van Doren, his-

torian, critic and author. In what he calls "Our

American Scriptures," Mr. Van Doren will re-

create the atmosphere and scene in which memo-

rable American utterances were delivered. Noted

actors each week will read the utterances them-

selves. One should not be hasty to criticize the

advisability of this change in intermission pro-

cedure, but we feel that a large group of the

regular listeners will miss the musical talks of

Deems Taylor. There is no question that there

is an interrelation of the arts, but dividing a

musical program without some commentary on

music seems a strange precedent. Further, one

wonders, even in times like this, whether it is

absolutely necessary to resort to propaganda of

It was gratifying to find at the conclusion of

the Boston Symphony series that the concerts of

the Boston "Pops" Orchestra, under the direction of

Arthur Fiedler, were to be heard on Saturday

nights on the Blue network (8:15 to 9:15, EWT)

This is the fifty-

eighth season of the

Boston "Pops" con-

certs. The orchestra

ls, of course, made

up of members of

the regular Boston

Symphony. In keep-

ing with tradition.

all seats in the Bos-

ton Symphony Hall

auditorium have

been removed, and

tables and chairs

substituted for the

comfort and pleas-

ure of the patrons.

The millions of radio

llsteners will find a

like enjoyment from

the vantage point of

their easy chairs.

Mr. Fiedler has

planned a group of

programs for the

summerseason

which will have a

wide appeal. The

"Pops" spirit pre-

THE ETUDE

this kind during a musical program,

direction of Josef Stopak. Each program presents an artist, as well as several orchestral works. Some soloists will be selected from the famous players in the NBC-Symphony Orchestra. Outstanding names, like Alexander Kipnls, will also appear from time to time. A typical program offered the "L'Arlesienne Suite No. 1" of Bizet; the Bruch "Violin Concerto," and the Russian Sailor's Dance of Glière. Stopak's idea is to make the concert entertaining by presenting familiar and widely loved music.

Alfred Wallenstein, musical director of Mutual's New York station WOR, has a new program called Music For An Hour (Sundays from 9 to 10 P.M., EWT), featuring music on the lighter side. Frances Greer, young Metropolitan Opera soprano, Donald Dame, tenor, and Benno Rablnof, violinist, are the soloists on this broadcast. Explaining the purpose of his latest program, Mr. Wallenstein says: "Now more than ever people want to hear music (Continued on Page 481)

PADEREWSKI THROUGH POLISH EYES

Paderewski was so much an international personage that it is hard to realize that those of Polish blood all but deify their great compatriot. Therefore, "Paderewski," by Antoni, Gronowicz, translated by Jessie McEwen, and just published in America, gives a new aspect upon the great musician. It is withal a most excellent and attractive biography. The final chapter, giving the story of his last moments, is very dramatic. He was very feeble and heartbroken over the agonies of his beloved Poland. "He called Charles, a hotel servant, and asked him to help him to the piano. When Charles seemed dubious about allowing him to move, Mr. Paderewski said, 'Then you play, Charles, Play the Polish National Anthem for me, As you play, I shall sing.'

"But Charles could not play, he explained. Had he not spent his childhood in Vienna, Mr. Paderewski asked. Yes, Charles admitted, but even so, he had not learned to play the piano.

"Then I will play it,' Mr. Paderewski said, and before Charles could assist him, he was on his feet and moving toward the piano, which his friend, Mr. Steinway, had given him, He sat down before it and played. He played his country's national song with a mighty force. The music flowed through the apartment and out



IGNACE JAN PADEREWSKI

into the corridors. The night wind caught it, and bore away its thunderous notes to the street below. It rose, it flowed, it ebbed away, and must have carried a message of courage to many Polish patriots. When the song was done, he let Charles carry him back to his bed, and he lay there, smiling happily. He would die with the National Anthem of his country ringing in his ears. And in a short time, at eleven o'clock of the night of June the twenty-ninth, in the year 1941, Ignacy Jan Paderewski died. He died with the music of Poland in his ears, and in his heart there was confidence that a beautiful to-morrow would dawn for all the freedom-loving peoples of the

All his life Paderewski was a glorious altruist. Once, while your reviewer was visiting him, someone had the temerity to remark that since Paderewski already had given up two consider-

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

terests, he had better provide more carefully for his own future. He replied, with that "worldsorrow" which already had entered his eyes, "When I cease giving, I shall be Paderewski no

more." "Paderewski: Pianist and Patriot" By Antoni Gronowicz Pages: 216 Price: \$2.50 Publishers: Thomas Nelson and Sons

A Useful Commentary

Sigmund Spaeth has done a valuable piece of work for the general musical reader in his new and comprehensive analysis of the most frequently heard orchestral works of the great masters, making, withal, a very useful survey of the literature of the modern symphony orchestra. Especially to be commended are his comments upon the works of American composers of to-day and vesterday.

"A Guide to Great Orchestral Music" By Sigmund Spaeth Pages: 532 Price: \$1.45

Publishers: The Modern Library

A New Edition

A Second American Edition of "The Oxford Companion to Music" by Percy A. Scholes has just appeared. The publishers state that after the publication of the original edition, hundreds of suggestions for further improvement were received and the author notes that "a considerable amount of new matter of greater or lesser importance" has been added to what already was a voluminous volume. The huge book contains some 179 full-page plates, giving a large number of curious and entertaining pictures of historical interest. The work represents the author's personality in seeking out odd and unusual bits of information not usually found in encyclopedic dictionaries. Thousands of cross references add to the value of the work. There are 1200 illustrations and a pronouncing glossary

able fortunes for the promotion of Polish in- of 7,000 names. The style is readable, "The Oxford Companion to Music" By Percy A. Scholes Pages: 1132 Publisher: Oxford University Press.

A GUIDE TO THE TONE WORLD FOR CHILDREN

The idea of "making music a living force in the life of every child" has been the ideal of all educators. Johann Heinrich Pestalozzi (1746-1827) and Friedrich Froebel (1782-1852) stressed it practically in their philosophies. Your reviewer often wonders how these two great and good Swiss pedants would feel if they could, by some mysterious means, take a phantom ship from the clouds and sail back to the modern world and view the facilities which (if not "every child") a great number of children have for hearing the world's greatest music played by the world's greatest performers through the records and the radio.

There is now, in fact, a whole library of books upon "what to hear in music." The last century produced a relatively few such books because the facilities for hearing music were few.

Of the new books of this type, one of the newest is "How to Teach Children to Know Music." by Harriot Buxton Barbour and Warren S. Freeman. Perhaps the title might have been "How to Listen to Good Music," because, after all, children cannot really know music without going through the necessary musical training. However, that training, plus a large accessible collection of fine records, such as those suggested and deftly and entertainingly described in this new book, will give the musical voungster of 1943 advantages which were way, way beyond the dreams of teachers of let us say, 1892. This presages a new generation of musicians and music lovers of an infinitely superior type, particularly in America where these facilities are so much more generously provided than in other countries. "How to Teach Children to Know Music"

By Harriot Buxton Barbour and Warren S. Freeman

Pages: 256 Price: \$2.50 Publisher: Smith & Durrell, Inc.

BOOKS

RADIO "FORWARD MARCH WITH MUSIC"

IULY, 1943

"FORWARD MARCH WITH MUSIC"

Chopin

DECENTLY, during an evening of music at my home, a group of students tackled me, stood me in a corner and ninned me down with "Now is a great composer, why his place in the ranks of the ton dozen seems assured what his specific claims to fame are, Heavens! Was I in a point-blank spot! And did I hem and haw, hedge and spar, But first I tried to convince my listenand ooze platitudes like, "Oh, because he ers of one matter; that is, that Chopin wrote such immortal melodies; because was essentially a classicist. I was fully he was so unique; because he was the aware that scornful Bronx cheers would perfect composer for the piano-" and greet this statement; but since I feel that so on, ad nauseam. Yet, I could tell by there is ample justification for such an the faces of the students that the more assertion, I tried hard to win the stu-

So, much humiliated, I asked the un- own idols were Bach and Mozart: that believers to return in a week when I like theirs, his compositions in their finwould try to nourish them with more sub- ished state are so immaculate, so fasstantial reasons for Chopin's eminence, tidious in design and content, so shorn The only trouble was that when I con- of non-essentials that only a classicist at sidered the matter leisurely and calmly heart could achieve such perfection. Fur-I found enough reasons to fill a book. . . . thermore, Chopin never permitted any-So a week later, fresh as a daisy, I con- thing but the purest musical thought to he despatred ever of satisfying his infronted the doubting Thomases and tried enter his work; nowhere do we hear him satiable hunger for perfection. His own call? my best to condense, to be brief and to describe his personal feelings at the time the point. I skipped lightly over the ob- of composition. His flame burned solely music that he agonized over every single vious attributes of any significant com- to create music; that is surely a mark of measure. And, like the true classicist, he poser-fertility, and freshness of motives, the classicist as contrasted to the roman- was forever shearing off measures, simthemes, harmonies, forms, of proportion, tic, isn't it? . . . Don't forget that all the plifying notes and clarifying texture, ex- was really the forerunner of Wagner and of contrapuntal craftsmanship, and all romantic vaporings about the conditions the others; and didn't even bother to under which Chopin's compositions were struggled ceaselessly to reveal the simple, mention those abstract qualities of orig- created were perpetrated first by Madame stark, living heart of the music. I asked inality, inevitability, universality and all Sand, then successively through all the my students, "Does that sound to you highbrow books bristle.

I tried, rather, to present to the stu- James Huneker. dents a few specific characteristics of In his daily stint of composition,

The Teacher's Round Table

tell us some precise reasons why Chopin have not been adequately cleared up by Conducted Monthly teachers or writers.

Chopin a Classicist

I gozed the more skeptical they became, dents over, I showed them that Chopin's the rest of the "alities" with which the rest of those driveling nineteenth century sentimentalists down to our own

Chopin's creative approach which I think Chopin was a relentless taskmaster. He

espondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

spirit demanded of him such spotless cising non-essentials. Like Mozart, he the moderns,

manuscripts. There are other complica- could perform such miracles? tions too; many of Chopin's pupils who edition, based on the manuscripts, plus a set of copies of the first French edition, originally in possession of Chopin's any other composer's list. . . . That's all. Scotch pupil, Jane Sterling. These are composer's own hand.

Well! Without waiting to see whether them of a few ways in which Chopin's genius manifested itself. Here they are:

1. His unique ability in mixing concomposer, matching harmonic and nonharmonic tones in damper-pedal solution, has reproduced the magical piano Here I paused for breath; then took the life-giving substance!

for the plano. Like no other composer he planistic coloratura, as is the second one, gives the piano an illusion of singing.

His cantabile is a kind of stylization of the Italian bel canto. Chopin was greatly influenced by the old Italian operation "school" whose methods of vocal composition he succeeded in adapting perfectly to the plano idiom

That his glorious melodies are purely pianistic illusions is proven by the fact Mus. Doc. that when Chopin's themes are sung vocally or on sustained instruments they Noted Pianist are not nearly so beautiful or effective as and Music Educator on the plano. Have you ever wondered why Chopin arrangements for voice or other instruments have never become popular? I am sure it is because they are not transcribable! Of the hundreds of his immortal melodles, which arrangements, other than the Nocturne in E-flat and that popular defamation of the middle Always Chasing Rainbows, can you re-

> 3. In his use of chromatice m. It was Chopin who led the revolt which undermined the solld system of so-called diatonic tonalism of the classic masters. He

4. In his extraordinary ability to produce beautiful and appropriate irregularities of form and phrase, Chopin is a like a Romanticist or like a Classicist?" master of period contraction and exten-And, by the way, Chopin's habit of con- slon, of phrase clipping and overlapping. stant revision became almost a fault, for Everywhere in his compositions original. he indulged in so many changes in his surprising phrase lengths and shapes music that the resulting editions have persist, adding fresh luster and deeper produced serious confusion. All the va- polgnancy to recurring or "reminiscent" rious "orlginal" editions, French, Ger- material. At each repetition the thememan, and English, differ significantly character is enriched, its beauty intensifrom each other and from Chopin's fied. Who else, excepting possibly Mozart,

5. In the transcendant range of his have had the master's alterations written emotional canvas. Who else covers as in their music by his own hand, and all much territory as Chopin-the entire the various editors—each of whom dis- gamut from tender, fragile loveliness to plays similar proof that his edition is the breath-taking bravura and awe-inspiring one and only! So what to do? . . . I think heroics? Are you unconvinced? . . . Then the best editing is the Oxford original I only ask you to compile a list of the "moods" in which Chopin excels-the inventory is endless-and compare it with

6. In his revolutionary employment of carefully corrected and revised in the embellishment. If the old classicists had known Chopin's method of ornamentation, his marvelous manipulation of I had convinced the students of Chopin's mordent, slide, turn and trill, and through "classic" approach, I went on to remind them his reinforcement and emphasis of fundamental melodic notes, his treatment of repeated tones by means of passing chromatics; in fact, his whole "embellishsonance and dissonance to suit the pe- ing" theory of creating the illusion of culiar needs of the plano. No other sustained tone-how much would have been added to their technic!

sonorities of a Chopin. Debussy and the students to the piano to show what Ravel sometimes seem to approach or I meant by Chopin's technic of ornameneven to excel Chopin, but final analysis tation, his extraordinary ability to adapt of the total character of their composi- vocal coloratura to the plane. We opened tions proves ephemeral, surface, and "im- a volume of the Nocturnes, for instance, pressionistic" against Chopin's intensity, whose chief themes, repetitions and repower, and grandeur. The tart flavor of currences are everywhere overflowing planistic percussion is present without with beautiful examples. The first page of the very first Nocturne in B-flat minor, 2. In writing unique, thrilling melodies Opus 9, No. 1, is a complete essay on

(Continued on Page 474)

HERE APPEARS to be much haziness among students, and even some teachers. concerning the propriety or impropriety, in modern development and practice, of consecutive fifths in musical composition. All the rulebooks prohibit them. Yet the student often is disconcerted by discovering them in some standard work. When he asks an explanation, he does not always receive one that fully enlightens.

Recently we heard of a teacher who, asked concerning some consecutive fifths in a standard, classic, orchestral work, replied that instruments are not subject to the same harmonic laws as are voices. That is false reasoning, if in fact it was not camouflage of ignorance. There is a difference in the advisable, harmonic treatment of voices and instruments; but the factors are technical and psychological. The limitations of true intonation enjoin some restraint in vocal writing. The vocalist must hear the tone mentally before he can emit it; thus, certain progressions, instrumentally correct, may leave the singer confused and uncertain. But the laws of harmony are identical for all media of tone production.

But several factors must be recognized. What is the basic reason for the prohibition of consecutive fifths? Second, what does one mean by consecutive fifths? Finally, if theorists condemn them unanimously, how do some composers, with impunity, disregard the law?

There is a thoroughly sound, yet simple, reason for the ban. A succession of perfect fifths in the same two parts creates the impression of a sudden change of key without adequate preparation for it. Harshness does not result. Changes from one key to another are necessary to prevent monotony; but to satisfy the natural expectation of the ear, they must be effected according to recognized formulae; for (with rare exceptions limited to closely related tonalities) the ear is disturbed by abrupt change. Because, therefore, a progression of perfect fifths destroys the feeling of stable tonality, such progressions have come under universal textbook ban.

According to Merz

But there are three kinds of fifths: perfect, augmented, and diminished (imperfect). It still is a moot question whether one type can immediately succeed the other artistically. As much as sixty years ago Merz enunciated this principle:

"An imperfect fifth may follow a perfect one and vice versa, though it is deemed best to let the imperfect fifth follow the perfect" (Karl Merz: "Harmony and Composition," published 1881). Percy Goetschius (one of the ablest and most comprehensible of theorists) bans all progressions of fifths, and offers copious reasoning against even the perfect-imperfect progression. But Chadwick is rather ambiguous (George W. Chadwick: "Harmony," published 1897, revised 1922). In lesson XIII, discussing inversions of the diminished seventh chord, he lays a taboo on the imperfect-perfect fifth sequence in one instance; in the next, describes "an exceptional progression" (virtually identical) in which the first fifth is imperfect, but "it is not recommended"; and later, showing the opposite resolution (that is, perfect fifth to imperfect), says the consecutive fifths are "quite correct." But nowhere does he elucidate the ban on the first, the "non-recommendation" of the second, or the "correctness"

That brings us back to the exposition of causenamely, that consecutive perfect fifths convey the auditory impression of abrupt, unaccountedfor key change. Both logic and the keyboard demonstrate that this does not occur with an subdominant seventh resolving to the dominant sir."

Those Puzzling Fifths by Fred J. Naff

versa; because each part moves a different interval (that is, in conjunct motion, one part will move a whole tone, the other but a half-tone).

That puts squarely before the composer the decision of which theory to accept regarding the perfect-imperfect fifth progression. Let him try out such combinations, and determine for himself whether they effect the result he desires. The writer inclines to their admissibility.

DR. PERCY GOETSCHIUS

One of the most distinguished of modern American

theorists, to whom scores of composers owe their

echnical background, is Dr. Percy Goetschius.

Born at Paterson, New Jersey, 1853. The Etude

congratulates a good friend in his ninetieth year.

But numerous instances occur of consecutive

perfect fifths in works by composers of reputable

standing. Their music sounds good. What, then,

Chadwick warns of consecutive perfect fifths

in his exposition of the German sixth chord; in

major, formed from the diminished seventh re-

solving to the tonic; in minor, formed from the

imperfect fifth followed by a perfect, or vice triad. He shows how this may be avoided through resolution first of the mixed chord's seventh, thus making the progression (in minor) German sixth, French sixth, dominant; and remarks:

"It may be noted, however, that these parallel fifths are often to be found in masterworks, especially in those of Mozart." Again, he offers no explanation. For some mysterious reason, however, a test at the pianoforte proves that this particular chord progression fails to produce the feeling of unprepared key-change!

Aid from Prout

I don't profess to know all the answers, but I offer two for consideration, Prout, in his "Instrumentation," Page 135, makes one statement that possibly will aid some students (the italics are mine):

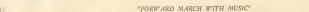
"It is an important rule . . . that each group of instruments should make correct harmony by itself. It is perhaps superfluous to say that this does not apply to the natural horns and trumpets, to which, in consequence of their incomplete scale, many licenses are necessarily allowed . . . (footnote) See, for example, the eight bars of consecutive perfect fifths between the trumpet and the ophicleide in the overture to the 'Midsummer Night's Dream.'" Nowadays, trumpets and horns universally have valves, so that a contemporary composer is without Mendelssohn's

But if some licenses appear mere compromises to meet existing limitations, others are not. The opening of Saint-Saëns' Danse Macabre is a series of perfect fifths in the solo violin, Dvořák and Grieg used them freely, on occasion-and (be it noted) for special purposes. It must be concluded, then, that specific and exceptional instances exist in which the very auditory impression which brought about the rule against consecutive perfect fifths is desirable, and might justify them.

Again, that gives the modern composer the responsibility of deciding for himself whether or not to use consecutive fifths. I would say, let his conscience be his guide; but let him be very certain that it is conscience and not carelessness. To him, then, we say: Use consecutive fifths, if you wish; provided you do so intelligently and with a definite aim. To use them haphazardly would be folly; but if they express something worth while. if their use is logical in the immediate tonal pattern, go ahead. The laws of harmony, however, including the ban on consecutive fifths, are not arbitrary. They spring from the laws of physics. of nature. One must learn them thoroughly to make them serve his purposes; and if he would violate them, he must have a sound, specific reason for so doing. He must mix his chords and notes, as Opie did his pigments, "with brains,



From a rare contemporary drawing by Götzenberger in 1838



is the answer?

Problems in Choral Singing

A Conference with the late

Albert Stoessel

Distinguished American Conductor

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Mr. Stoessel made this statement for THE ETUDE only a few hours before his untimely and sudden death on May 12, while conducting members of the New York Philharmonic-Symphony Orchestra in the Auditorium of the American Academy of Arts and Letters.

No one in America, perhaps, had wider experience with the organization and training of choral groups than the late Albert Staessel. American born, Mr. Stoessel began his career as a violinist, turning his attention to choral wark when he became convinced of the possibilities for musical development that group singing affords.

Mr. Staessel was born at St. Louis, Missauri, October 11. 1894. He studied violin with Wirth Hess and Kretsch mar at the Royal School of Music in Berlin. He toured as a violin soloist with Caruso in 1921. From 1923 to 1930 he directed the New York University Music Department, which granted him the degree of M.A. In 1930 he became head of the Opera and Orchestra Departments of the Juilliard Graduate School. He succeeded Frank Damrosch and also Walter Damrosch as conductor of the Oratorio Society of New York in 1922. In the same year he became conductor of the Chautauqua Institute at Chau taugua, New York. Since 1925 he conducted the Worcester (Mass.) Festival. Among his compositions are a three-act opera, "Garrick," and various orchestral and chambe works .- EDITOR'S NOTE.

HE BACKGROUND of choral work in America reveals trends that may be put to use in shaping its future. Let me offer the Worcester Festival as an example; in its eighty-fourth year and in vigorous health, it demonstrates what choral singing has meant in America's musical development. The Worcester Festival began as a convention of singing groups which, in their turn, had the background of New England psalm singing. That, to me, is significant. It points to two natural desires for self-expression. One is the communal feeling of well-being that comes to people from singing together. The other is the stimulus that grows out of carrying normal communal singing to a high point in the form of a convention or festival-an 'event.' The various New England choirs and psalmsinging groups would study certain works during the entire year, and then meet in convention to sing them together, climaxing their individual efforts with the pleasure-at once competitive and communal-of taking part in a great mass chorus. Some of the early programs were made up of excerpts from the great oratorios and dramatic cantatas of the day which are less than great and have not endured. But the programs themselves are less significant than the feeling that made these festivals possible; a feeling of Symphony Orchestra,

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the goodness of community effort that had its roots in community loyalty and provided the finest kind of community thrill.

"To a certain extent, this New England interest in choral singing paralleled Britain's enthusiasm for the oratorio, which dates from the time of Handel. It should be remembered (especially in building choral programs) that Handel's oratorios were de-

'church music' at all. Handel was an enterprising impresario who found it necessary to do something to meet expenses when the regular theaters were closed during Lent. What he did was to compose and present 'sacred operas,' which differed from 'regular operas only in that they were based on sacred subjects. sung to English words, and presented without stage action. Musically, Handel's oratorios are no different from his operas. In this they are quite unlike the Passions and Cantatas of Bach. which were specifically intended for the church. It is from Handel that

signed to please the

public, and are not

the oratorio developed. It is interesting to note that the New England choral festivals presently added orchestral accompaniment-the first provided by a quintet in which William Mason played. From this beginning grew the participation of the Boston

"Towards 1912, choral singing seemed threat. ened by what in the world of sports is called the 'spectator spirit'-people preferred hearing music to making it, and the future of the great choruses looked doubtful. But within a very few years, this tendency was offset by two unexpected developments, neither one of which grew out of 'professional music.' The splendid work of the college glee clubs and a cappella groups awakened new interest in choral singing-and the miracle of radio was revealed. Both of these rounded the circle of what the 'spectator spirit' had begun; from an enthusiasm for mere listening, people began once more to feel the desire to take part in music themselves.

"Undoubtedly, the widest outlet for the new participative spirit has been along orchestral lines. Improvements in broadcasting and recording are directly responsible for the development. of amateur orchestras all over the country. Choral groups have increased, too, but not in the same proportion-and this, I feel sure, is due to the fact that we have not yet perfected the broadcasting and recording of great choral masses, which would inspire other potential choral masses to go forth and do likewise, Still the number of small choral units that have come into being during the past decade or so is most encouraging. I look back with pleasure to the year I 'rode circuit' through Westche er County training scores of small local choruses for the Westchester Festival.

"I believe that the development of good choral units is vastly helped by the organization of an annual Festival, for which all may work and in which all may take part. Another thing that can spur choral enthuslasm is wise program building.

It takes expert presentation to impart chiovable vitality to some of the longer oratorios, and when these works are given by less-thanexpert choruses, they can become dull. For that reason, the 'young' chorus verves itself best by beginning with briefer, less difficult works. In my opinion, the best and most interesting works with which to start are the easier Chorales and Cantatas of Bach, portions of his Passions, and parts of the Masses. If people come together at all to sing they want to sing the best, and Bach gives them that best-in more senses than one. Apart from the purely musical val-

THE ETUDE

ALBERT STOESSEL ues of Bach, his works are interesting to sing. In his polyphonic structure, each part gets its share of carrying the melody and finding Itself the center of interest. No choir of voices need feel Itself just an inner part of a four-part chord! Bach offers the most workable form of musical (Continued on Page 488)



WILL THIS BE YOUR OPERA OF TOMORROW? Scene in a television studio. Armand Tokatyan is being televised as Canio in "I Pagliacci." You may see scenes like this in your home in post-war days.

Imperative Relaxation

HE THROAT MUST BE freely expanded (open) for the production of spontaneously free, naturally pure, and restricted tones. To acquire this freedom many things might be tried, but only one way is right and sure; that is, let your throat alone, Allow it to expand to some extent, similarly as in the act of yawning. Never try to hold it in position.

A new picture of a "free and open throat" may be had by speaking the words quoted and ascertaining that the implied consonants are adequately articulated. When these, or any similar words, are erroneously articulated, the throat cannot remain "open"; but, instead, it has a tendency to contract (close). Hence if such dangerous throat conditions are overcome at the very beginning of your course by correct application of consonants and vowels, and a "free tone with an open throat" is maintained, many so-called tenors will discover that they were meant to be baritones, and scores of those alltoo-prevalent "steamboat-whistle sopranos" will be amazed to find their voices are by Nature,

Exercise No. 8: Speak the following sentence ten times consecutively; plainly, naturally, slowly, articulating each consonant adequately but without exaggeration: "A fountain is hidden in yonder mountain." Now, sing it on the pitch of G, second line of the treble staff; take care to articulate fountain as it should be; that is, fountain, not fount'n, or foun'en; hidden should be hid-den, not hid-en, or hid'n; and yonder should come as yon-der, not as yond-er, or as yond'r; mountain is impressive only as moun-tain, and is unmusical and undesired as moun-en, mount'n, mount-un, and so on. The tone should be encouraged forward the whole time of singing these words, and this should be done by the powers of the mind through the existing impulses of relaxation therein. The other consonants in this sentence must be be mutually considered, of course; f, as of fountain, is made by the ex-

The Basic Principles of Good Voice Production

With Practical Working Exercises for Young Singers

by Wilbur Alonza Skiles

Part Two

plosive action of the breath and lips; while h, from hidden, is made with the identical performance of the glottis that is evident during the actual act of whispering; s, in is, as a final consonant, should never be hissed any

more than in cultured speech; it is to be made by the normal action of the breath upon the front teeth, as the breath comes freely from the lungs without undue rushing, and through the unobstructed throat

Exercise No. 9: On this same previously mentioned pitch of G, sing apple. The liquid l should suffice as the finishing character of the word; then you will sing correctly, app-l, not app-ul, app-el or ap-pul. Very artistic temperament may be given such words by the right sounding of this liquid 1. It tends to encourage the tone forward in a perfectly natural fashion to a decided musical degree. In the correct articulation of this liquid character, the tongue should be touching loosely against the roof of the mouth, behind the upper front teeth, subtly. Many singers use appel instead of the truly correct app-l.

To Encourage Forward Tone

Words, such as trundle, nimble, humble, and crumble, and other words having such consonantal endings as dle, or ble, are efficacious mediums for the encouraging of forward tonesforward to such an extent that there is an extremely musical quality to the vocal tone, coming from spontaneous freedom throughout the physical realms of production. Twenty minutes a day of intelligent practice with sonant groups like these will have a most gratifying result in your singing tone. So take two periods, ten minutes each, every day, and be faithful to such practices if you seek real spontaneity and freedom in tone production with consonants and vowels.

Exercise No. 10: Assuming that you have now enjoyed an appreciable amount of success with the singing of this liquid l, you should now vocalize lah (ah as in father; Italian a). Encourage this ah sound to remain forward on the lins where and in the way you produced the l

VOICE

previously; that is, have this ah to focus as did that l. Or, that is to say, the ah should be felt to be resounding and focusing just in front of the upper front teeth and behind the upper lip, at the base of the bony structure of the nose.

Exercise No. 11: Begin with the lah already mentioned, and continue in like manner with l as the preface to the other vowels, e, i, o and u, using the Italian pronunciations; that is, lah (ah), le (lau), li (lee), lo (low), and lu (loo). Sing these with pure legato quality for about fifteen minutes each day in one period. Each I should be given its full duration, but this must be handled deftly lest a "show-off" style intrude with any possible emphasis of the l.

Exercise No. 12: Now initiate these Italiansounded vowels with m and n. Sing mah-na, me-ne, mi-ni, mo-no, mu-nu with free action of the tongue, lips, and jaw, but not with increased action thereof. Permit the throat to expand openly, to be free that the tone may not be impeded. Of course, it is only the sound waves that come from the action of the breath on the vocal cords; that is, only sound waves, and not tone, are created in the throat. Tone is the resonant development of these waves.

This exercise should be practiced adeptly with adequate activity ever superseding any possible slothfulness. As many repetitions of the consecutive group of consonant-vowel combinations as possible should be sung from one breath. Unlike the production of the consonant I, these prefixes require a loose motion of the jaw for their respective productions, and the execution of this exercise in the consecutive fashion explained again requires much use of the tongue and jaw in loose style. It is to this looseness that the greatest amount of attention should be devoted, instead of to the actual motion or position of any involved organ or part.

Care in Elementary Stages

In the elementary stages of voice development, more careful study and observation should be given these three liquid consonants than other consonants; that is, l, m and n; although all must be given adequate observation and consideration. These liquids are so much more singable, however; they are so germane to the natural humming tone, which is the fundamental element of all beautiful, free, and spontaneously LONGFELLOW

forces of Hitlerism.

the music books.

books.

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(assuming that the potential artist is truly gifted

with a delicate, musical ear and sense); because

then the vocal and aural organs will act with

no intrusions evident within their natural func-

tions. There will be originated the right circum-

stances under which to assist in achieving the

very best and richest tone possible for the in-

"How wonderful is the human voice. It is in-

deed the organ of the soul."-HENRY WADSWORTH

Shostakovich Talks on War

and Music

"HERE IS a saying, 'When the guns roar

joy, happiness and culture. That is the way the

guns of darkness, violence and evil roar. We are

fighting for the triumph of reason over obscur-

antism, for the triumph of justice over barbarity.

There are no nobler and loftier aims than those

which inspire us to struggle against the dark

"In this great Patriotic War, our writers, artists

and musicians are doing much intense and fruit-

ful work, because in their creative activity they

are armed with the most progressive ideas of our

epoch. And when our guns roar, our muses sing

with a powerful voice. No one can ever succeed

Arousing Interest Through Color

bu Gladus M. Stein

TIKE MANY other book lovers I keep the table

in my studio reception room well stocked with music books, so that the younger stu-

dents may enjoy reading them, while waiting.

tures, the children seemed to prefer magazines

with showy covers, and at first seldom opened

ing the books with bright colored papers. These

were fastened on with pins, and changed once a

month. To attract the students' attention still

more I cut out and pasted on the paper covers

the most striking music pictures that could be

The plan worked very well, in fact almost too

well, for now sometimes it is almost necessary to

use force to get certain youngsters away from the

After watching this for some time I tried cover-

While these volumes contain numerous pic-

in knocking the pen out of our hands."

the muses are silent.' This is true in re-

gard to those guns that roar to crush life.

dividual voice given you by the Maker.

on account of attractive personali-

ties. And we have known others with

the highest type of technical train-

ing who have been dismal failures

owing to a lack of personal mag-

netism-that something which or-

ganists need to have in large quan-

tities. Whatever the conditions are

at the present time, we should en-

deayour to cultivate the faculty of

leadership. It exists in all of us to a

lesser or greater degree, and like

every other faculty that is worth

having must be trained with care.

Americans All!

THAT KIND of group is it which has directed the policies of THE ETUDE since it produced vocal tone. Through correct use of these liquid consonants, as well as through the use of Presser? The principles of Americanism for which other exercises given in this article, you may it stands in music, as in everything, are so well automatically set you voice in tune; in other expressed in the following ten points from the words, pure, efficient intonation comes involun-"Land o' Lakes News" that they are reprinted tarily from the free resonances that will be eviherewith. dent if these exercises are rightly used. When Ten Points we have free resonance the tone will be on pitch

They cost so little They are worth so much!

- 1. You cannot bring about prosperity by discouraging thrift.
- 2. You cannot strengthen the weak by weakening the strong. 3. You cannot help small men by tearing down
- 4. You cannot help the poor by destroying the
- 5. You cannot lift the wage-earner by pulling
- down the wage-payer. 6. You cannot keep out of trouble by spending
- more than your income. 7. You cannot further the brotherhood of man
- by inciting class hatred. 8. You cannot establish sound security on bor-
- rowed money. 9. You cannot build character and courage by Soviet Composer, Honored Master of Art
 - taking away a man's initiative and indenendence 10. You cannot help men permanently by doing
 - for them what they could and should do for themselves.

Recital Preparation by Esther Dixon

T USED TO BE the custom to choose a group of recital pieces early in the term and work on something unusually difficult as a "show off" for recital night. Some jealous-minded mother might even slip her "young hopeful" to the city for a few special lessons, so that he would make a flashier appearance than the little

Now, the attitude seems to be to work together as one large class; to admire each other's improvement from one recital to the next; to notice when one boy quits stumbling, or one has started memory work, or another uses the pedal, or that one has studied interpretative playing or numbers from the modern school of thought. Perhaps one might have lovely, relaxed drop chords while another has specialized on fast finger movement and chromatic runs.

Modern teachers are usually careful about giving any two advanced pupils the same piece at the same time. If the teacher is careful about her teaching repertoire, it is usually a simple matter to select a group of recital pieces from the list each pupil has been working on and also, through indirect guidance, to allow the pupil to think he is selecting his favorite number for public performance. It is so much better to select a number already well mastered for recital rather than to choose a number a little beyond the pupil, a number of which he is never quite sure, to play

A progressive teacher will read to improve herself, and find out the most interesting ways to present recitals. One teacher has been very suc-

dents give a solo recital, or perhaps two proficient pupils giving a joint recital.

After teaching many years, a teacher may need a few months' or a few years' vacation, in order to be able to enjoy teaching again. To those who was founded sixty years ago by Theodore love music, and wonder at the miracle of musical appreciation which has come to them as a heritage, music teaching is an interesting and

Our Songs Embody Our National Morale Strength

bu Claris Adams

M. CLARIS ADAMS is President of the Ohio State Life Insurance Company. The following is from an address made at the First National Victory Sing at Columbus, Ohio

There is nothing more significant of the spirit of a people than the songs they sing. If you know what people sing you know what they are: more important still, what they aspire to be.

Is the race confident and strong? Is its civilization sound? Is the citizenry united? Are the people loval, brave and true? Do they hold their country worth living for, worth working for, worth fighting for? Is our cause worth while and are we worthy of our cause? The answers to all these questions are always revealed in our selfrevealing songs.

Whatever Gods we profess, we sing the Gods that be. That which we say we ay with our minds. What we sing we sing with our hearts. What we believe in we sing about. That which we love we weave into the music which wells in our souls.

The great need of America today is unity of spirit and the dedication of self to a great common cause. Music is a form of spiritual expression, which of itself creates spiritual values and helps to bring about spiritual union. We dedicate ourselves in songs because we can sing in our souls things which we cannot find the words to say in frigid prose.

Singing together brings people together. In the songs of America, the free people of a free nation find free expression upon a common level for their common faith which binds them together. Wherever we live America begins there. The nation is a composite of far-flung communities different in character but one in spirit. It is all America-cities, villages, countryside, whether gracing the shores of ocean, planted on the fertile prairies, or nestling among the ageless hills.

I am particularly happy that in Columbus, Ohio, this typical American City of the Midlands, the movement to unite America in song is having its auspicious beginning. It will spread. It will wing its way across our vast continent. It will contribute much to the spiritual unity of our people. It will add to the moral strength of the nation, at a critical hour, when the strength of America is the hope of the world.

Musical Addities - Bells by Karry Ellis

The Turks forbade the ringing of bells lest the sound should disturb the repose of souls which, they supposed, wandered in the air.

The "Black Bell" of St. Patrick is considered to be the oldest bell in Ireland, the people of Headcessful in having one of her most advanced stuto St. Patrick. It was originally of silver.

THE ETUDE

The Organist as a Business Man

TT DOES NOT TAKE a great deal of thought to realize that in this day and age a musician, whether he is an organist, a pianist, a vocalist, or in any other branch of the profession, must be in every sense of the word a business man. The day of the artist as depicted in the Victorian novels has long been a thing of the past. When after long experience one has learned what to avoid, it is possibly a little late to put it into practice. Hence, if I preach a small sermon with the definite bias in favor of a more business-like attitude on the part of organists, it is to the young organist or organ student I shall be preaching.

Dr. Diggle was born in London, Eng-

land, and received most of his musical

education there. He has been organist

and choirmaster of St. John's Episcopal

Church in Los Angeles, California for

nearly thirty years. He has written

about three hundred published com-

positions; most of them for organ, and

they have been played all over the

world. He was naturalized in 1914.

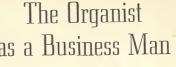
-EDITOR'S NOTE.

These modern days are no easy time for any who desire to become professional musicians, especially as organists. Standards are high and must be so if progress is to be made; demands on the individual become more exacting as time goes on. To make a success, our equipment must be strengthened and in every way increased. The organist cannot live by the organ alone; he always has been and always must be a man of many parts. He must acquire, either by training or actual experience, the power and ability to teach, more especially that kind of teaching

which is wanted in schools. Here is a sure way of securing a regular and steady income that will, with his income as an organist or organistchoirmaster, give him the same earning capacity as that of a doctor, lawyer, or clergyman. Such work would prove congenial and of the greatest help in many ways. The organist must be the general practitioner, but at the same time he must be fully qualified in all the work he has to do. Not only must he be a first-rate organist, but he must have equal ability in all other branches of the profession. A doctor who could take care only of a case of chickenpox, or a clergyman who could preach only on hell fire would not go very far. Too many organists, we fear, are in the same boat; they can play the organ, but all other branches of the art are a closed book to them.

The First Requisite

Here then is the first requisite of a businesslike organist-he must prove himself a professional in the full sense of the word. For such a well-trained organist the situation is full of hope and full of possibilities, and this should be a source of encouragement to us all. It is doubtful whether at any time in the history of this country the enterprise of church musicians has been as great as it is to-day. The necessary training is long and arduous, but the result will bring a





ROLAND DIGGLE

Roland Diggle Mus. Doc.

very tangible reward. Equally as important as technical equipment is personality, that distinctive personal character that can make or break one. It cannot be created; it is a gift for good or ill. However, it can be trained and developed, and it is vitally important to any business man, professional or otherwise. We have all known men who, with mediocre equipment, became successful

In the affairs of everyday life, tolerance and consideration for other people's feelings are necessary for peace and happiness, though revolutionists may think otherwise. Such tolerance does not necessarily imply weakness. There is, however, a danger that, being firmly convinced that our ideas regarding church music and organ playing are absolutely sound and right, we may refuse even to listen to anything that does not agree entirely with our own ideas. Too often this stubborn attitude may alienate and estrange the very people we wish to help, or, worse still, those who could materially help us. We cannot ride roughshod over peo-

The organist who has developed a business-like personality will unconsciously adopt gentler, more human, and perhaps more effective, methods to gain his ends and make friends with the congregation. He will play them into church with gentle melodies of an inviting and meditative kind. He will entice them from time to time with the hymns they love, and then, by guile, induce them to

ple's feelings any more than a busi-

ness man can afford to be rude to his

clients.

love those he likes himself. He can play them jolly tunes and in due time, by personality alone, have them "eating out of his hand" and willing to help him to the best of their ability, even to singing in the choir. Surely this matter of personality should have the attention of every organist and musician in the land, for on it you rise or fall, Its development is in your own hands and you alone will be responsible

Keeping Up-to-Date

Again, if you are business-like you will keep abreast of the times. Organists are usually a rather self-satisfied people and being such are inclined to get into a rut. We must aim to be progressive, open-minded, and tolerant of new ideas. A few years ago ninety per cent of the profession looked on the electric organ, when it first appeared, with something akin to horror. The most doleful things were predicted, and organists were weeping on each other's shoulders. To-day it is taken for granted, and an organist who cannot play one is as outdated as one who would refuse to play anything but a tracker action instrument. The same progressive attitude must apply to modern music, new methods of pedagogy-anything new. Despite what a few college professors may say, nearly all of the music published to-day is worth playing, and, as a business man, it is up to (Continued on Page 474)

Coming Organ Articles

The Etude has arranged with many of the foremost organists of to-day for a series of significant articles which will appear regularly in this department. Never before have we been able to secure the services of so many high authorities on church music.

ORGAN

TN THE YEAR 1917 John Philip Sousa, the March King, was still alive to be singled out as America's leading exponent of the concert band. He lived during an era when a band was something of a novelty. To hear one meant, in some cases, long, tedious travel to a large center to witness a holiday celebration. Of course, there were the street corner efforts of The Salvation Army units, or perhaps the appearance of some outstanding traveling band, making a stand at some state or county fair. The American educational system had yet to experience the tremendous forward surge of the instrumental program that has so recently become a feature of presentday education. After the first World War there was a marked ascendency in the emphasis put upon instrumental music in our public schools.

When America joined the Allies in that War, no theater of other than extraordinary consequence employed more than a fair orchestra. The amateur orchestra or band existed, but to a limited degree. The vast majority of our good bands employed professional musicians. In the training camps at that time there were few recruits, in proportion to their numbers, who were qualified to play a good grade of music.

Our Reservoir of Fine Musicianship

Prior to 1917 the instrumental program in the American secondary school was in its embryonic stage of development. Before 1900 no outstanding high school band is recorded. The large school band or orchestra with good instrumentation

A recent survey indicates that at the present time there are over 2,000,000 players registered in approximately 25,000 bands and 40,000 orchestras in the American public schools. During the past decade thousands of instrumentalists have gone to take their places in our national life. In addition, there are over 45 000 music teachers in American schools, colleges, and universities who have contributed, are contributing, and can contribute to our program of national defense. These people are products of the American way of music education. These people want to contribute their share to national morale. These people are awaiting a challenge from our War Department. The Army must not let such musical development lie dormant!

In the symphonic field likewise there has been great growth, With less than fifty

orchestras of symphonic proportions in 1923, there are now more than three hundred. In cities of less than 25,000 population there are fine orchestras, though not necessarily symphonic in size. Such evidences of advancement during the past two decades should be reflected in the quantity as well as the quality of the musicians who cohesive military unit under the jurisdiction of are to be found in the American Army.

Having indicated the data concerning the rapid development of amateur and professional players in the United States, we are now prepared to posit the question to which this article is addressed. What usage will the Army make of the developed music ability which has become its

Band Music and Patriotism by Lloyd Frederick Sunderman, Ph.D.

State Normal School, Oswego, New York

heritage? This calls for serious thought. the War Department.

The Place of the Band in Our Armed Services

Certainly, each army camp should organize many bands. It seems only natural that each camp or training depot should have a musical director who would coordinate, promote, and direct many musical activities.

The Army band should be increased in size from its present peacetime standard of twentyeight to that of more challenging proportions, in order to be more effective instrumentationally and musically. There should be a difference in the size of the post, field, and marching bands, Instead of the present system of ranking Army musicians as warrant officers, where there is little or no chance for advancement, opportunity for came after the opening of the twentieth century. increased ranks should be provided. The musical

This recognized coordinated unit of the War Department should insist: That instruments of quality be provided the men who devote themselves exclusively to music; that sufficient time should be provided for rehearsal, so that our military bands are musically as effective as is the organization they represent; that sufficient attention be paid to the quality of the performances, so that our Army music will challenge the thousands of American men who received their music education in American public schools Tt. must be remembered that America has, undisputably, the greatest quantity of fine school music in the world.

Further amplifications of the program might provide: the organization of massed bands for special occasions: many formal concerts which would help to keep the more skilled musical members at a high degree of proficiency; many programs which might be augmented with opportunities for good, lusty group singing. This opportunity of capitalizing on America's accumulated musical wealth must not go unheeded. Thousands of men who have received their musical education in the American tradition should be selected and encouraged to further put to work the investment which the taxpayers of this country have made.

Why More Bands? The greatest concomitant of this band program would be its effect upon the esprit-de-corps of millions of American service men and laymen. During the present crisis, morale is needed. The America of the future will require devotion, neither blind nor emotional, for its institutions. It will exist for those who worship and evaluate objectively that ideal for which all will gladly sacrifice-a humane democracy where we, as members, are coöperatively functioning for the good of the social group of which we are a part. Any force cooperating in the cohesiveness of such a democracy is good, The band, in particular, as well as other group musical organizations created within the military service, can serve such an aspired objective.



CORRECT FLUTE POSITION Illustrated by Mr. John Krell, formerly First Flutist, University of Michigan Orchestra and Bands, now in the U.S. Army.

director and band musicians should receive equality of Army status, being eligible for rank promotions comparable to that of any other branch of the Service. Training centers for musicians should be established at each camp, which in turn would become a part of a large nationally

> BAND, ORCHESTRA and CHORUS Edited by William D. Reveili

What America Has

America has, whether popularly known or not, a highly trained, performing and directing personnel which, under proper organization, could produce a tremendous number of fine performing units. We could produce the finest force of bands of any nation in the world. It is not to be construed that we do not have excellent bands; we do. The important thing is to recognize our potential strength and arrive at our performing capacity which is perhaps lying dormant through the various camps of the United States; it should be activated for realistic consummation.

What is patriotism? (Continued on Page 482)

THE ETUDE

father, a shipbuilder by profession and an amoteur flutist, was his first teacher and continued to instruct him through his eighteenth year, when, following the completion of his ocodemic courses of the Lycée Condorcet, he entered the Poris Conservotoire. On his graduation from the Conservatoire, Le Roy was oworded the Premier Prix, and shortly ofterwards succeeded his distinguished teocher, Philippe Goubert, as head of the Paris Society of Wind Instru-

ments. After leading this group through several successful tours of Europe and giving numerous solo recitals in which he established himself as one of the foremost flute virtuosi of the doy, Le Roy founded the Quintette Instrumentole de Poris, with which he first came to the United States during the 1935-36 seoson. In addition to his octivities os soloist with leading Europeon and American symphony orchestros and os a fovorite recitalist, he has oppeored with the Solzedo-Le Roy-Scholz Chomber Music Ensemble, and he just formed a new Le Roy-Foster-Scholz Trio which is to fill on extensive crosscountry tour next season. Le Roy still ploys the silver flute which his fother bought him when he was nine years old, the work of the French moster croftsmon, Louis Lot, alternating it in his concerts with o modern replico made especially for him by the

American firm of William Hoynes. His priceless

collection of historic flutes, comprising more than

two hundred-one of which dotes back to 427 B.C.,

includes the flute of crystol and ivory played by

Frederick The Great and presented to Le Roy by a

wealthy admirer who wrote, "This instrument be-

longed to the Flutist King. Now I give it to the

King of Flutists."-EDITOR'S NOTE.

René Le Roy was born in Maisons Loffitte, a small

town just outside of Paris, and began the study of the flute when he was only eight years old. His

THEN YOUNG MUSICIANS ask me to tell them what they can do to bridge the gap between adequate flute playing and great flute playing. I advise them to study the paintings of Rembrandt, read the poetry of Verlaine, absorb the philosophy of Schopenhauer, spend a few hours each day in the company of little children, and climb a high hill, every so often, to watch the setting sun streak the twilight sky. For the secret of great flute playing is largely in the player's mind, and while I would be the last to underestimate the importance of proper embouchure, perfect breath control, or deft fingering of the keys, personal experience and long observation have taught me that none of these can be achieved without the correct mental and emotional background and attitude on the part of the would-be virtuoso.

A Well-Rounded Personality

For that reason I say to the young flutist, "Cultivate a well-rounded personality. Let music be the center of your life-yes. But do not make it the circumference as well." This admonition has a particular connection with flute playing, for several reasons. In the first place, the flute, more than any other instrument except the human voice, produces a tone which comes straight from the mind of the player. There are, that is to say, fewer mechanical contrivances between conception and execution of the tone than in the case of any other orchestral instrument. In the case of violin, piano, harp, and other stringed instruments, whether bowed, struck, or plucked, it is a string whose vibrations make It's All in the Mind

A Conference with

René Le Roy

SECURED EXPRESSLY FOR THE ETUDE BY ALIX B. WILLIAMSON



RENÉ LE ROY

music, even though the vibrations are controlled and produced by the fingers of the performer. In all other woodwind instruments, the actual sound is produced by a reed. But in playing the flute, the musician's own lips, so to speak, are the reed, and the same breath which gives life to him gives music to his instrument. And so, metaphysical though it might seem, the excellence of a flutist's tone quality depends almost entirely upon the opulence, the emotion, the intellectual insight which he thinks into the music. Out of his own spiritual richness the flutist produces beautiful music, and while his fingers, lips, and lungs must be trained to do his bidding, they cannot produce any more than a soulless succession of notes unless there is depth of character behind them.

Because the flute has the widest range of expression of any musical instrument (in this case, even surpassing the human voice), he who would

BAND and ORCHESTRA Edited by William D. Revelli

play it well must have an experience and a capacity for feeling as broad as they are deep. The bassoon can be comic or lugubrious, but never gay and charming; the trumpet can be solemn or majestic, but rarely tender; the violoncello sings, but seldom dances. So the player of any one of these instruments might conceivably be limited in emotional range, yet superb in his own field. Not so with the flute, whose moods range from wistfulness to jollity, from ecstasy to despair. He who would play the flute well must compass the range of human passions; must explore poetry and painting and philosophy for the illumination they can give to his spirit; must play with little children and learn to love the simple things that children love; must have shared in deepest suffering and highest exaltation; must know the feel of the rain and the wind and the soil.

He must not have allowed preoccupation with the things of the spirit to blind him, either, to the need for keeping his body healthy. The "wellrounded personality," of which I have already spoken, includes physical fitness and presupposes a joy in healthful recreation as well as in working and thinking, for a sickly body is at least as much of a drawback, to the artist of the flute, as is a sluggish mind or an insensitive spirit. Live fully and with awareness-in the words of Walter Pater, "Catch at any exquisite passion, or any contribution to knowledge that seems by a lifted horizon to set the spirit free for a moment, or any stirring of the senses, strange dyes, strange colours, and curious odours, or work of the artist's hands, or the face of one's friend"that, I say, should be the aim of the young flutist (indeed, of any young musician) who wishes to bring a new wealth of experience to his own generation, and to be remembered by those yet

The Secret of Real Mastery

It is only when he has music in his mind and his heart that the flute player can breathe this music into the slender pipe in his hands; and only when he is convinced that it is the flute, more than any other instrument in the world, which can express the music in his soul, that he can begin to free himself from the mechanics of flute playing and rejoice in the freedom and power of real mastery. Yet even in those earliest student days, when the rudiments of breathing and fingering and embouchure are still to be learned, the mind comes into play; for the flute, although it is a precision instrument constructed

Music and Study

with elaborate regard for acoustical laws, is controlled to a much larger extent than most other instruments by the player's handling of it. Good embouchure, although the writer can give a superficial description of it and the teacher can. to a certain extent, "show" the pupil how to achieve it, is, in the final analysis, a product of the pupil's own understanding of the instrument, his own intuition of what is needed to produce the sound desired.

Breath control, too, is as much mental as physical; that is to say, the intervals at which breath is to be taken and the way in which it is to be released, the technique of avoiding the extremely unmusical hiss of breath escaping unused, are matters in which the student's own head must train the lungs, diaphragm, and facial muscles to operate as they should. And as for handling the instrument, relaxation is the keynote, and relaxation is a physical condition which can be achieved only when one is mentally at ease. Even such details as the way the instrument is balanced in the hands, the velocity with which the keys are struck, and the height to which the fingers are raised before descending upon the keys are conditioned by the musician's getting the "feel" of the thing. Each flutist, having been shown the rudiments of producing sound from the instrument, must work out his own style. and here, as indeed in any other branch of music. no artist, however great, can expect to turn out a succession of students who play in precisely his own manner and achieve results of the same sort. In the more intricate technical achievements, too (an example would be double-tonguing), learning to execute these tricks of the trade is only half the battle. The really important thing is that the student's judgment should be developed to the point at which he can decide when and how to use such special effects

The Mark of the Master

. When the young musician has learned to make his instrument speak, when he has acquired in addition a thorough knowledge of music and has a good ear, he may be a competent flutist-might. even deserve to be called a virtuoso-but to be a master flutist requires something more. For his accomplishments up to this point are, after all, purely technical, and technic is something which can be built up through persevering practice, and corrected through conscientious application. The mark of a fine flutist, however, is that elusive quality which we call beautiful tone. The musician's tone is a reflection of himself-of all the thousand-and-one physical and mental and spiritual traits which go to make up his own inimitable personality-and is therefore something which can never be shared with or passed on to another person, as can his technical knowledge. It is tone quality, rather than the more obvious factors of tempo and dynamic shading, which distinguishes the artist's interpretation from an one which offers the same difficulties in a difuninspired rendition, and which makes every great musician's style peculiarly his own.

But what, exactly, is tone quality? And why does the same succession of musical notes, in the same relation to one another, sound differently when played by different musicians? Because, the scientists tell us, there is really no such thing as a "pure" sound. In every note of music, the player produces not only the "prime" or "fundamental" note- the one written on the staff before him-but a whole series of overtones as well. It is the combination of the fundamental learned perfectly."

note with its many overtones, heard and accepted as a single sound, which reaches the listener's ear. And this combination differs with every performance, since the number, quality, and intensity of the "upper partials," the high overtones inaudible in themselves, vary with each performer. It has been proven beyond any doubt, therefore, by numerous scientific experiments, that the effect of tone quality-the listener's mental and emotional response to the tone-does have a physical basis in the fine, almost imperceptible variations of overtones.

But science, which has been able to analyze this phenomenon, has never been able to reconstruct it. The scientists who set out to prove that a piano key struck by Paderewski would produce exactly the same sound as that key struck, with equal intensity and for the same length of time, by a hammer, succeeded only in proving to themselves that not only did Paderewski's note differ from that of the hammer, but that it differed, too, from the same note as struck by other great pianists. The variations of overtones are caused by factors as infinitesimal as the upper partials themselves, and just as scientists know how human life is reproduced but cannot themselves synthesize it, so, too, science now recognizes that the roots of the musician's tone quality lie deep within his individual personality, and that the effect of tone lies in a communication of the artist's personality to the audience.

One Piece Learned Perfectly by Lillie M. Jordan

HE BUYER of music lessons, usually a parent, quite often cherishes one outstanding desire. "Do have Mary learn to play one piece perfectly before you let her begin another.' she begs the teacher. Of course the teacher wishes to cooperate with the parent and she realizes that argument may only antagonize. Still, an illustration will sometimes convince.

Would a teacher of writing require a class to practice copying the same sentence, day in and day out, until a page of perfect penmanship was produced? Or would a drawing teacher set the identical vase, fruit piece or other model before the pupils until the children succeeded in making a perfect picture?

Experienced instructors know the deadening mental effect of continued repetition of the same task. They realize that children, even more than grown people, require variety to stimulate attention and encourage effort. They understand that with the inevitable slackening of concentration that comes with monotony, the twentieth copy of a word or an object might be farther from perfection than the first one.

The efficient teacher is always on the alert to avert the menace of boredom. For example, before a child has time to contract an antipathy to a much-practiced piece she presents a new ferent form. But the new composition, of course, arouses fresh interest. Even a third may be used profitably before returning to number one, Then. thanks to this little detour, the student attacks the original composition with interest renewed and skill increased. And now he makes a thorough conquest of its performance. What is more important, the initial enthusiasm with which most children begin their music lessons has not been extinguished by the devastating monotony of practicing nothing else until he has "one piece

Singing Off Key by Sidney Bushell

ARIOUS reasons have been given for sing. ing off key: Tight throat, lack of breath support, too much breath pressure, and so on To the writer's knowledge, the following has never been advanced as a source of faulty intonation: The actual, earnest attempt at good tone

This may seem paradoxical at first sight; but let us consider the situation. Here is a student whose mind is intent upon what to expect in a good tone; resonance, certain overtones, perhaps localized sensations. These, and other things, are to him comparatively new ideas about tone. The fundamental necessity for that tone being true to the pitch is overlooked, from its very usualness. The student has always been able to "carry a

But with new ideas on voice production-"placement." "timbre," and so on, so much attention is given to mental analysis of quality, while practicing, that intonation is temporarily forgotten, or, at the most, taken for granted.

It is quite easy to start a tone "on key" and by paying overattention to quality, to build up resonance and overtones until the tone is slightly off key-usually sharp. This is especially dangerous about the places where the so-called changes of register appear.

As a corrective for this fault the writer has found it useful to introduce unfamiliar intervals into the regular vocal exercises. Instead of the straight major arpegglos, sing them in the minor,

Make the start in a key that is entirely comfortable for the voice under study, then transpose it up a half tone, as-



The keys given are but examples. Transpose the study up and down, by half steps, as far in each direction as the tones can be easily produced. Never introduce any tones for which there must be a strain to reach them.

Another good variation is to use the arpeggio of the subdominant chord,



which may be treated in the same manner as were the chords of the tonic.

The beneficial feature of this plan is that the attention must be centered on the unusual tones and the producing of their exact pitches; and by this method there is preserved a balance of concentration on all points that make up "beauty of tone."



SZIGETI MAKES A CORRECTION IN FINGERING

URING THE SEASON of 1942-43, Joseph

task of presenting eighteen of the nineteen

Szigeti undertook the unique and exacting

available violin and piano sonatas of Mozart (the

nineteenth being a transcription of a piano

sonata). Mr. Szigeti had the able cooperation of

Andor Foldes at the piano, and devoted five eve-

nings to the cycle. As far as can be ascertained,

this was the first time such a Mozart cycle ever

was given in the United States, and it proved a

complete success. Although Mozart is considered

either "too easy" or "not easy" to understand, as

the case may be, the five concerts drew a large

and enthusiastic audience of ordinary music lov-

ers, chamber music devotees, and distinguished

amateurs from all fields of activity, including

William L. Shirer, Drs. Simon and Abraham Flex-

ner, Marc Chagall, and Clifford Odets, Since Mr.

Szigeti is the first great virtuoso to bring the full

group of Mozart's violin sonatas to American

audiences, THE ETUDE has asked him to analyze

"Mozart is not as generally understood as he

deserves to be," Mr. Szigeti states, "and there are

three chief reasons why this is so. The first has

to do with the qualities of Mozart; the second,

with the elements that make music 'popular';

and the third, with the present-day standards

of public performance. Let us begin at the begin-

ning, with Mozart himself. To my mind, Mozart

is one of the most difficult composers to present-

if not the most difficult. Nothing less than per-

ing of his music and managing the form which

conveys that meaning. There must always be a

certain divine simplicity in a Mozart performance

which can be misleading both to player and to

listener since, basically, Mozart is not so simple

at all! Also, his music absolutely excludes any

of the 'glamorizing' processes (of emotional or

technical display) which are quite in order in

many of the more dramatic works of the Roman-

tic and post-Romantic periods, and which make

a more sensational appeal. This sensationalism,

IULY, 1943

for its readers an approach to Mozart.

Mozart and fatal to his interpretation.

"The Mozart player must curb all tendencies to overlushness of tone and exaggerated emotion; at the same time, he must keep both his tone and his emotional projection free of dry

academism. Again, Mozart demands a very mature approach to the problems of ensemble playing, with its balanced give-and-take. More than any other composer, perhaps, Mozart requires a complete equality between the performers, both in their musical outlook and in their playing, so that the beautiful clarity of his work is never beclouded. This wonderful, clear transparency of his writing is unmerciful to interpreters; defects of playing cannot be covered up by pedal, or any other of the sheerly technical devices which can often gloss over less-than-perfect work in other compositions. Hence, the basis of an approach to Mozart is a close analytic study, a measuring of values, not in terms of 'effect,' but of an ideal of sincerity, simplicity, and clarity. Let me illustrate what I mean. Here we have one of the simplest tunes imaginable and one that lies well within the grasp of almost any beginner (Mozart "Violin Sonata in G-major, No. 6," Second Movement):



The obvious fingering (and one given by respected editor) is:



fection will do, both in penetrating to the mean- But now try this



See how the elimination of the 'corny' slide, on



A String Approach to Mozart

A Conference with

Joseph Szigeti Distinguished Violinist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

precisely, is completely foreign to the D string, plus the change of finger on the recurring D's, improve the style of the performance. There you have a sample of what Mozart study means. The melody is unproblematic enough, and the technical 'grade' is of the simplest-yet how much thought, analysis, and stylistic accuracy are needed to make the little passage sound forth as worthy Mozart!

"Recognizing Mozart's qualities brings us to the second point in our discussion, These 'Mozart qualities' require effort to master, and the average mind does not care to combine pleasure with too much effort! Hence, the Mozart sonatas have steadily received less limelight of attention. The fewest of them are given the care and polishing which every budding violinist bestows upon 'showy' pieces like Wieniawski's Souvenir de Moscou, Sarasate's Zapateado and Zigeunerweisen, or Saint-Saëns' Rondo Capriccioso, Let us honestly ask ourselves how many of the nineteen Mozart sonatas we have heard in model performance. The 'score' will be four or five, on the average-the 'big' B-flat (K. 454) with slow introduction, the short E-minor (K. 302) which I recorded ten years ago, the C-major, and perhaps the 'little' B-flat which Ysave and Pugno played so unforgettably.

"This leads to the usual vicious circle: lack of public attention results in a scanty desire on the part of the pupil to devote himself to works that the concert platform neglects-and this, in turn, results in an attitude on the part of teachers which is familiar enough in the literature classroom; that is, the extolling of authors who are lectured and talked about but not read! (Parenthetically, I believe that pupils should be consulted as to their personal preferences when work is assigned them; at least, they should be listened to and argued with!) The approach to Mozart, therefore, should be to correct these perhaps natural, but nonetheless regrettable, tendencies. Instead of avoiding him because his very beauties make him 'difficult,' we should spend all the more time in studying and trying to understand those beauties regardless of their difficulty! The unfortunate inclination to side-step the difficult and to cling to the (often shallow) virtuosity of 'show' is one of the greatest handicaps in penetrating to the significance of Mozart.

"Another thing, curiously enough, that makes Mozart difficult to-day (Continued on Page 480)

Music as a Profession

Q. I want to be a music teacher, chiefly piano. I have taken lessons on the piano for about eight years. If you have any literature, catalogs, pictures, or information of any kind, I would greatly appreciate your sending them to me as soon as possible.

A. I advise you to do three things: 1. talk with your piano teacher and with some of your school music teachers about it-perhaps Miss Bessie Kubach, if you know her; 2. call at the office of several of the better music schools in St. Paul and Minneapolis and ask for catalogs: 3, go to your public library and ask for the book "Music as a Career" by Robert Anderson, or some other book dealing with music as a profession, and while you are at the library take a look at the current issues of several music magazines. If you want pictures for your the same length of time after you turn booklet, buy a copy of Musical America off the heat in the spring. or some other illustrated news magazine. I assume that you have copies of THE have the piano left open at all times ETUDE, but if you do not I suggest that even though it may collect a little more you spend a Saturday afternoon looking dirt and dust that way. A closed piano is through the back issues for six months more apt to gather dampness-which or a year. In these various ways you will may make the strings rust, the action find plenty of material for your booklet stick, and so on. Treat the outside of and will also help yourself to decide the case as you do any other piece of fine whether you want to become a profes- furniture. Wipe the keys off with a cloth

How to Care for a Piano

Q. Will you please give me some ideas about taking care of a piano-where it should be placed, how often tuned, and all such matters?—A. D.

A. A good piano is worth taking care of, so I am glad to give you some suggestions. In the first place, it should stand in a part of the room that is neither too hot nor too cold. In other words, it should not be very near a stove, radiator, register, or window, If possible place it against an inside wall rather than an outside one, but if it has to be next to an outside wall then let there be a little space between the piano and the wall-a foot if possible

In the second place, a piano needs a normal amount of humidity-the air should be neither too damp nor too dry. In the summer or at any time when doors and windows are open, this is automatically taken care of-except in a very damp climate. But when the house is shut up and stoves or a furnace are going, the air often gets very dry and this Two or three gallons a day would not be note appears." too much in case of an average-size It is true that the dotted half is often house-and this extra humidity will be used in 6/8 to fill an entire measure, and as good for the throats and noses of the when this occurs at the end of a period family as it is for the sounding board of or other division there is no confusion. the nianof

be tuned fairly often-and by a first- for the musical eye to grasp two dottedclass tuner. During the first year it really quarter notes tied together as indicating ought to be tuned five or six times, but a full measure of tone prolongation than when it has "settled," about twice a year it is to read a dotted-half note. In the ought to keep it in fair condition—unless case of 3/4, however, two dotted-quarter it is being used for practice many hours notes indicate a duple measure, whereas each day, in which case it ought to be 3/4 is of course a triple measure; so in tuned every two or three months. If your the case of triple measure two dotted A. 1. I have written to several musicians plane is tuned only twice a year, have it quarters tied would be wrong, and a in New York, Chicago, and other places hands with those who are interested in

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Questions and Answers

A Music Information Service

Conducted by

In the fourth place, I advise you to

dampened with alcohol occasionally, and

get your tuner to wipe the dust off the

sounding board inside each time he comes

to tune the instrument. If you have

moths in the house it will be a good idea

to put several bags of moth balls or

Finally, I advise you always to think

of your piano as a musical instrument

rather than as a piece of furniture. If

no one in the family plays, ask someone

from outside to play or practice on your

instrument, meanwhile making plans to

have someone in the family begin to take

it is to maintain its finest quality.

hammers and dampers as possible.

Karl W. Gehrkens

Professor Emeritus Oberlin College

Music Editor, Webster's New International Dictionary



lessons as soon as nossible A niono is made to play on, and it needs playing if More Arithmetic

Q. Will you explain your answer to G. J. K. in the February ETUDE? He said that the relative value of a dotted-half note was two dotted quarters. That could be right in six-eight time, hence how can it be wrong? Especially as G. J. K. says that we may assume that he gave other answers to the question too.—C. K.

A. It is so very easy to confuse music is apt to cause the soundboard to crack— with arithmetic and even the music should not have been imposed on the which is a major disaster so far as the teacher sometimes does it. The real pupils unless accompanied by a musical tone of the instrument is concerned. So answer to the original question might example. I advise you to provide in some way for well have been, "It depends on the muevaporating water during cold weather, sical passage in which the dotted-half

But musically it is not correct, for 6/8 In the third place, the piano should is a duple measure and it is far easier.

ordinary life 3/8 plus 3/8 equals 3/4; but musically they are entirely different.

No question will be answered in THE ETUDE

unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

In answering G. J. K.'s question I assumed that the composition was in 3/4, but of course I had no right to make be enrolled as a member. any such assumption. And now, having this was one of his answers, from which admitted that much, I will go a step farther and state that the original question asked in the Regents' Examination was a silly and unjustifiable one which

How Is a Dulcimer Tuned?

Q. 1. Please tell me how to tune and handle a three-octave dulcimer. My father-in-law is a plano tuner and owns a dulcimer but is not sure how to tune it. I am a plane and xylophone teacher and would love to learn to play the dulcimer also.

 Also will you refer me to a good source of information about the proper procedure of writing an operetta. I cannot find one suitable to my group of pupils, and my sminible to my group of pupils, and my head swims constantly with all kinds of ideas of an original operetta. But I am un-certain about the whole procedure, never having had such training. Am simply gifted with a vivid and clitchin good pupils. with a vivid and slightly goofy in tion. Can you help me?-Mrs. W. L. W.

done two or three weeks after you begin dotted half would be correct. Arithmetic- and have looked carefully in all my refer- and working toward the same ends that to heat the house in the fall and about ally the two seem to be the same and in ence books, but I can find out very little you are.

about the modern dulcimer, nor have t been able to discover an instruction book I assume that your instrument is a true dulcimer; that is, its strings are struck with two little hammers held one in each hand, and in this case it is almost certainly intended to be tuned chromatically like the piano. Older dulcimers were tuned diatonically, but all my reference books and informants state that the modern dulcimer is tuned in half steps. Since your father-in-law is a piano tuner. I advise him to find what seems to be a fairly satisfactory pitch and tension, and then tune the strings according to the tempered scale-just as he would tune a piano.

If any of our readers know of an instruction book or can give us further details about tuning the dulcimer, the editor of this department will be grateful to have further information.

2. As to composing an operetta, I know of no book, nor even of any chapter, that deals with the subject. An operetta is a little opera, and an opera is essentially a play set to music. So you must first of all get a play, and if you cannot find a suitable one, I suggest that you and your pupils write it yourselves. With your "vivid" imagination ("gooty," you call it), and your children's normal enthusiasm for "making up a play," you ought all to have considerable fun. Having written your play, the next thing will be to set it to music, after which you will probably want to write an overture in which all or most of your tunes are strung together. What a good time you and the pupils will have, and how I envy you!

Is There a Music Teachers' Association?

Q. Is there a music teacher ' guild or association, and what is re-bership? I have taught pr time, and if there is be from membership in this at of organization I am interested .- M. V. R

A. I am glad to be able to tell you that there is a very fine organization of music teachers to which any teacher of music is eligible to belong. It is called Music Teachers National Association; and all information about membership, dues, and so on may be secured from the Treasurer. Mr. Oscar Demmler, 217 Dalzell Ave., Ben Avon, Pennsylvania, asking that you

The M.T.N.A. was organized over sixty years ago, and it was Theodore Presser, the founder of THE ETUDE, who was primarily responsible for bringing the group together for its first meeting. The Association holds a convention each year between Christmas and New Year's (in 1917 we met in your own city of New Orleans); and, after the meeting, all addresses and reports are gathered together and printed in a fine-looking book, a copy of which each full member receives. There is also a Bulletin which is published several times a year. During the past five or six years the M.T.N.A. has been trying hard to get local groups of music teachers to organize, and there may be such a local group in New Orleans. If you will telephone or write Professor Leon Maxwell of Newcomb College, he will be able, I feel certain, to tell you whether there is a local group in your neighborhood. Music teachers need today to stick together more than ever

THE ETUDE

Musical Wartime Needs

How to Organize Your Home Community for Hearthside Music Appreciation Nights

by Kathryn Sanders Rieder

ITH THE PROBLEM of the wise use of leisure confronting us more than ever, with people spending more time at home than ever before, many communities will find this an ideal time to offer a course in music appreciation. "Music appreciation now?" some may gasp, with thoughts on the many urgent things we must do to win the war. The answer is, "Yes." And the emphasis will rest on what music can do to see us through these very anxieties, what it can do to make us stronger, more militant, to keep our morale at flood-tide.

No musician needs to be told what music does to keep the spirit whole. It may come to him as a surprise that others need an opportunity to develop this understanding. Some do not see the need to learn to appreciate music. Yet, to go back over one's own experience is to trace the definite learning situations which have directed and increased the pleasure and profit to be found in great music. Often, we realize, it was the sheer enthusiasm of a music-lover which kindled our desire to understand more.

Preliminary Arrangements

The course may be sponsored by the local library, by a music club, a parent-teacher group, or by an individual interested in benefiting the community. Let the sponsor select a musician to have general charge of the entire course. As the whole plan will be carried out by local musicians, it would be wise to choose one who is familiar with the talent available.

A good name for the course is important. THE ETUDE has outlined "Hearthside Musical Nights," which already have started in many parts of the country. Other names might be "Music at Home in Wartime," and "Music on the Home Front."

Start the publicity in the local papers with news of the planned course. A little humorous story on amusing misunderstandings which will now be cleared up for all who attend will attract attention. Keep the first stories general to allow for changes in plans that will develop as the course takes final form. Ask all those interested to sign up for the proposed course, perhaps at the local library, or at some such generally convenient place. Announce the course in the various clubs whose members might be interested. Telephone friends to pass the word along. Get suggestions from your local librarian; she may know of persons who would be interested because of their choice of reading material.

With the general plan in mind, canvass the musical leaders of the town to see how many will be able to take an active part, either as speakers or as those who illustrate the musical

types. Show them the general line, mention the specific subject you would like them to take, and ask them to develop the matter as they see fit, using the illustration and supplementary material which appeals to them, and which they consider fitted to the group.

Explain that the course will be given only if the minimum desired number register, Many very busy musicians will give time and work to prepare attractive material if they are sure there is sufficient interest to justify their work. They are not willing to make the considerable effort if only a handful are there to hear them. In making the project open to the community the number attending is important.

With registration going well, call a meeting of the leaders to discuss general plans, and to make any changes advisable. Their suggestions as to what material is most desired, on ways of interesting different groups, and on the time and frequency of meetings will be valuable. You will get many other excellent ideas, many points of view and the whole course will profit. With this information the person in charge can complete the outline and make other final arrangements.

and names of leaders may now be announced in

the papers. Perhaps you will want to mimeograph the entire program in detail. It can be done at little cost and it will be helpful to those taking the course.

A Plan of Action

Music for illustration of the various evenings' discussions may be done by local musicians, this illustration supplemented by artist recordings. The aim should be to present the composition as nearly as possible as the composer intended. With the wide growth of private record libraries, there will be no lack of fine material, and those interested will often buy special records needed for the

Many different plans would be suitable, de-

"FORWARD MARCH WITH MUSIC"

pending on the community, and the leaders available. For a first course the general-survey type offers much. By discussing many types of music you attract those interested both in vocal music and in instrumental types. You give them an idea of the whole field, highlight the entire subject, and choose the most fundamental and interesting points. Later it may be practical to have an entire course on one of the subjects.

One community chose "Understanding Our Musical Heritage" as the subject for the entire course. The meetings, eleven in all, were held each two weeks, and lasted about an hour. "Music To-day" opened the series, with a discussion of what the course would do, and problems of music appreciation in general. Many illustrations of how music appreciation study heightened enjoyment were selected from the local library's recordings

"Voices of the Symphony" came two weeks later, with all the symphonic instruments present for introduction. High school students and local musicians illustrated the playing methods, showing special effects. The groups listened to recordings and named the different instruments heard, with considerable skill.

"Music for Small Groups of Instruments," concerned instrumental solos, trios, and string quartets. Recorded illustrations from the classics were used.

"Symphonic Music," explained what the term included; its form; reasons for its popularity. The speaker went on to give a few suggestions on how to listen to a symphony, to discuss symphonic music in America to-day, the outstanding organizations and their directors.

"Songs and To-day's Great Singers," took up the rise of song; song form; illustrations of different types of songs; songs and artist singers of the present.

The next meeting was given over to "How to Enjoy an Opera," There was a discussion of the unique form of the opera, the criterion: the best in music, musicians, drama, presentation. Dif-These arrangements, with specific programs ferences in Italian and German opera were illustrated. Operas to hear (Continued on Page 483)



A WAAC SONGFEST AT DAYTONA Sat Floise Marcus leads the girls with her accordion. Only the mascot pup fails to respond.



A Highland lassie dancing to the skirl of the pipes

HERE IS an old story of the Scotchman who was asked by his friends to play upon his recently acquired bagpipes. When he had played a tune his friends said, "Ah, noo, Sandy, will ye gie us Annie Laurie?" Sandy looked up, surprised and said: "What, again?"

Many people who have not been enamored by the lure of the pipes often feel that there is very little tune to them, but if you have a touch of Scotch or Irish blood, there is something about the skirl of the instruments that is all com-

Although the bagpipes are generally connected with Scotland and Ireland, neither country can claim to have invented them, for the Greeks. Romans, Assyrians and Chinese all played bagpipes of a sort long before the time of Christ. They are now found in all countries of the world. although it is commonly believed that the instrument originated in the East.

In Asia the bagpipe is almost universal, though at present not so much in use as it seems to have been in former times. It is used among the Chinese musicians, and is met with in Persia, where it appears to have been more generally employed in former ages than now. There is an Indian bagpipe called the toutari which is also extent in Egypt but is rarely met with to-day. This instrument is still common in Italy and it must be remembered that it was Nero's boast that the Romans introduced the bagpipe to Britain. A sculptured bronze in Richborough Castle might be taken as evidence of this. It is said that the Italian peasant believes it is the best beloved music of the Virgin Mary.

The Thrill of the Bagpipes

"A bagpipe never makes a sound until its belly is full"

by Alvin C. White

It is thought also that this is the instrument meau) for the extension of the compass upwards. at the Nativity. The early Russians had a form of to the Finns and Bulgarians and used in all of their wedding ceremonials. Wandering minstrels of the North Country, as well as gypsies, played change for copper coins.

In Spanish Setting

The instrument was a great favorite in Spain in the early part of the twelfth century. "The bagpipes of Zamora" are alluded to in "Don Quixote," and one of the most exquisite paintings in the Royal Palace at Madrid depicts an angel appearing to a group of shepherds, one of whom is playing upon a bagpipe. The Spanish bagpipe gaito (Arabian ghaida, a species of oboe), is practically confined to Galicia, the northwest corner of the peninsula, and it has had a notable effect on the form of popular music there. It bag; two drones (ronco and ronquillo) and chaunter (punteiro). Some instruments have only one drone. The usual tuning is in diatonic tional sharps and flats are introduced by half covering the holes of the chaunter or, occasionally, by means of keys.

The bagpipe is now claimed to be the national instrument of Thibet, the "forbidden land" opened up to the worlds only a few years ago by Younghusband who had a piper in the Indian Army to accompany him. This so inspired the natives that the royal musicians of that country took up the study of the instrument.

In the early years of the seventeenth century. the bagpipe under the name of the cornemuse and the musette enjoyed high favor in France. Louis XIV was patron of a selected band of players consisting of twenty-four violinists and an equal number of pipers, who performed with exceeding skill. The instruments belonging to the Royal orchestra were elaborately fashioned and covered with velvet embroidered with "fleur de lis." An engraving by Leblond aptly portrays a gallant of that day, elegantly costumed and known as the tziti and titty. It was used to some carrying a bagpipe across his shoulder, stepping

In France the bagpipe blown from bellows eventually took the form of the musette, which has double reeds throughout and a chaunter with a narrow cylindrical bore. To the original chaunter, known as le grand chalumeau, the elder

upon which the shepherds expressed their joy one well-known specimen having a chalument compass from f' to d'", the grand and the petit. bagpipe called the volunka, which was also known chalumeau having respectively seven and six keys, and the former having eight fingerholes. The drones, four or five in number, are all fitted into one cylinder, being brought into small space upon the bagpipes, to whose drone trained bears by the doubling of the tubes within this cylinder, were wont to dance in the market places in ex- which is provided with sliding stops for tuning the drones. This was introduced into the orchestra by Lully, but towards the latter part of the eighteenth century fell into disuse. The musette here described must not be confounded with a totally different instrument of the same name, played from the lips like an oboe.

Its Place in England

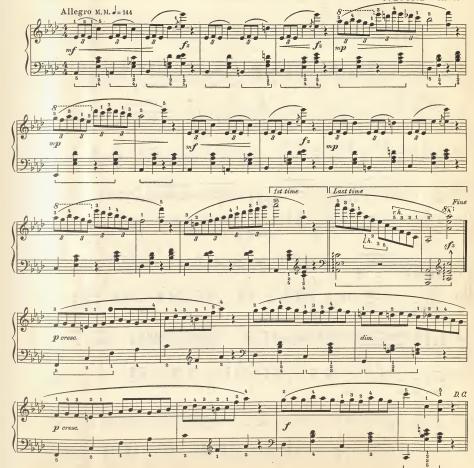
Coming to England we find that Shakespeare. like many other human beings, looked upon the bagpipes as an instrument of torture. In his play "Much Ado About Nothing," he says, "I'll devise thee brave punishment for him. Strike up, pipers." He made frequent references to the inconsists of four pipes; soprete, which fills the strument and at one time speaks of "the drone of a Lincolnshire bagpipe," of the antipathy some people have to its sound, and of some who laugh like parrots at a bagpiper. It was actually intervals from b to c", including b'-flat. Addi- a Scotsman, and no less a man than the lord advocate of the time, who publicly declared that "the bagpipe is an English instrument, essentially English; the English were the original bagpipers." He pointed out that while Shakespeare often speaks of the bagpipes, he never does so in "Macbeth," and that it is in Lincolnshire and Yorkshire that he localizes the pipes. To Chaucer and Spenser also they are English. James IV and the Scottish kings paid for "Inglis pyparis" at their court, while Edward I, Edward III, Henry IV, Henry VIII had native pipers.

But Englishmen responded to the bagpipe long before Shakespeare saw the light of day, for we are informed on good authority that the bagpipe was a very popular instrument with them in the Middle Ages and that many a sturdy footman has marched miles to the music of the pipes. In the reign of Edward III, the bagpiper was an important personage. If in England there was no Royal Society of Musicians, there were institutions for minstrels, since license was granted to down into a lighted garden where the fair ladies strel's schools, for which duty he was paid a fee await the music and the summons of their king.

of 40s. Probably Moslan found that the schools were not managed so well as they might be, for after the inspection, Barbor, the bagpiper, received a license to visit the schools for minstrels beyond the sea. In the ninth year of Henry VII, Hoteterre added a smaller one (le petit chalu-from the King for his (Continued on Page 480)

FLITTING FIREFLIES

N. Louise Wright's notable gift for tunefulness, combined with her excellent musical workmanship, is finely marked in this brilliant composition. Note the fz mark under the right hand octave in the second measure and similar subsequent examples. Obviously the composer intended to indicate the flashing of the phosphorescent little beetles flitting over the garden. Grade 4. N. LOUISE WRIGHT



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YOU AND YOU

This is the famous waltz from Die Fledermaus (The Bat), by Johann Strauss, Jr., and is one of the finest of all waltzes. The Bat is a practical joker, who has won this name because he once went to a fancy dress ball costumed as a bat. The opera is full of amusing situations but without the suave melody, as well as the electrical tingle of the Strauss music, it would not have survived for nearly seventy years nor would in have here considered weather the state of the strauss music, it would not have survived for nearly seventy years nor would in have been considered worthy of the repertory of the Metropolitan.



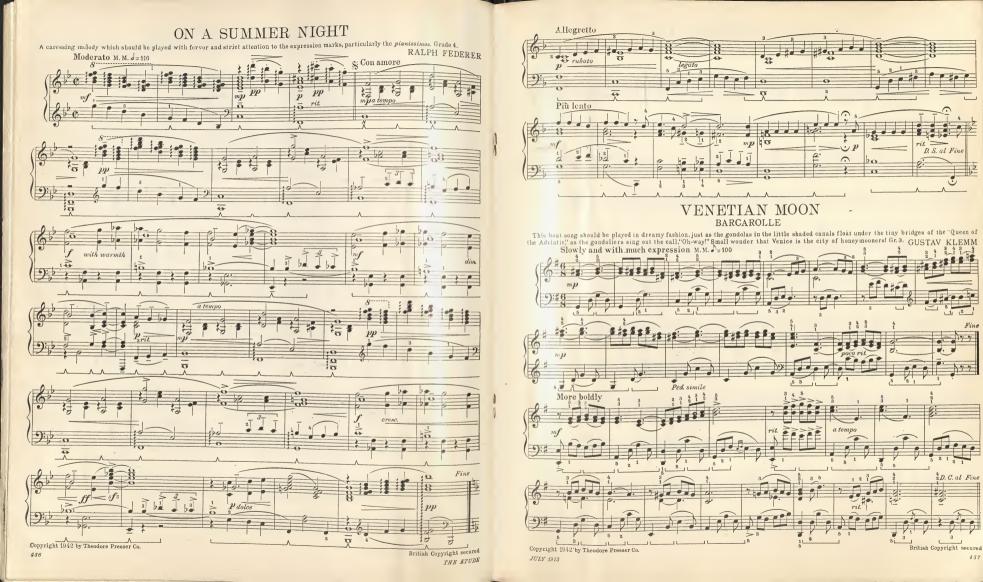


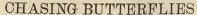


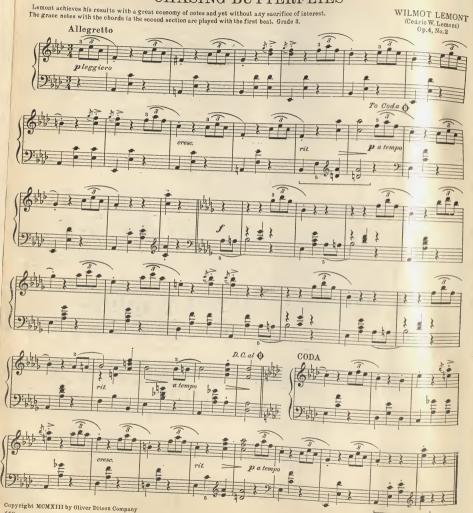
FRAGRANT MIGNONETTE



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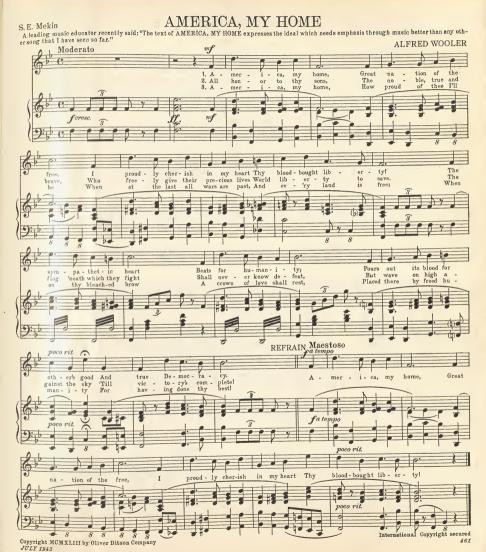


FINALE, FROM SONATA IN D

JOSEPH HAYDN

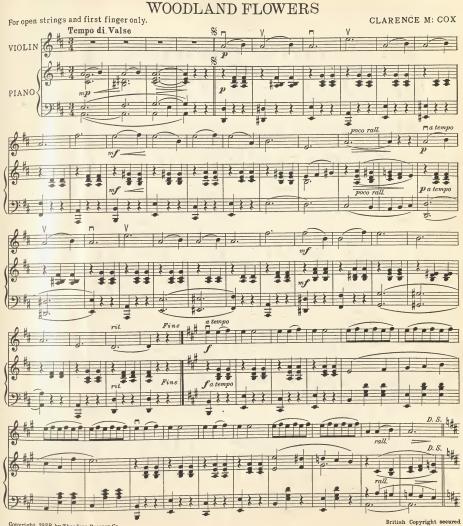






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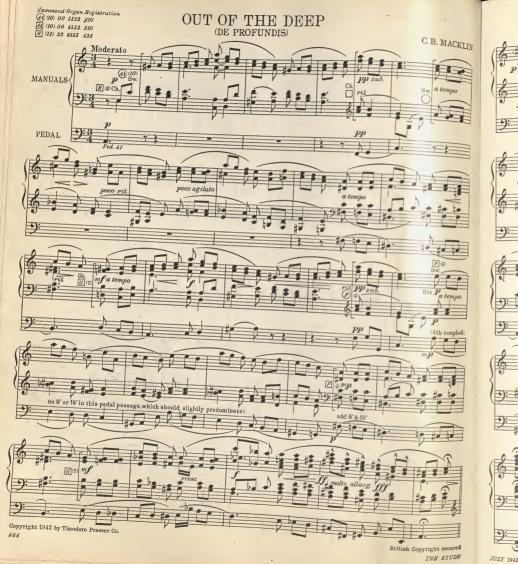


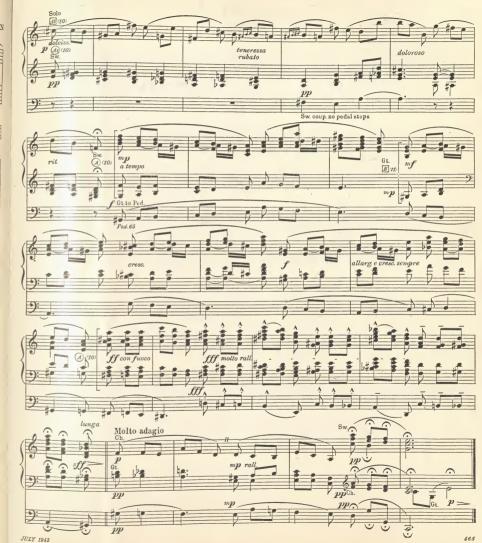


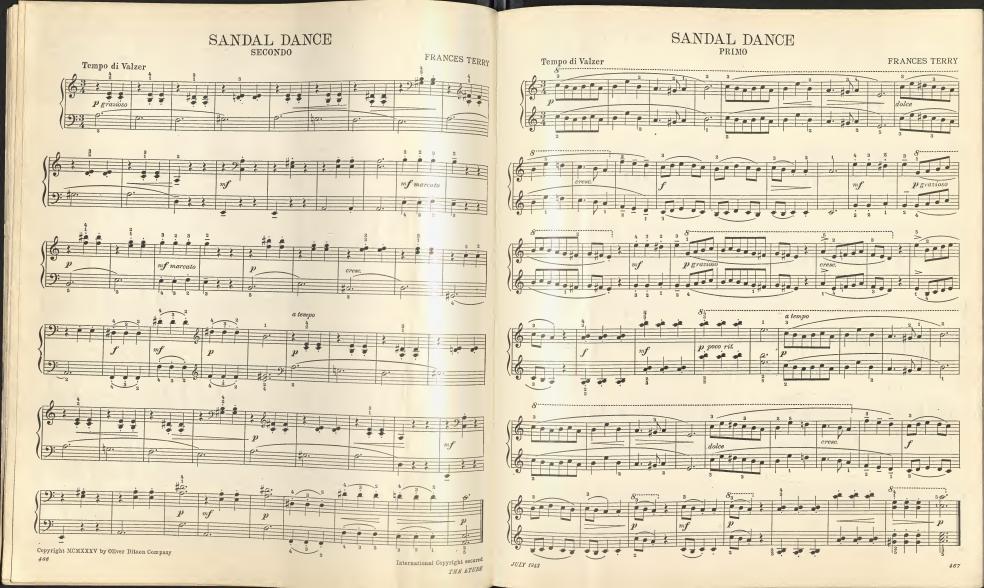
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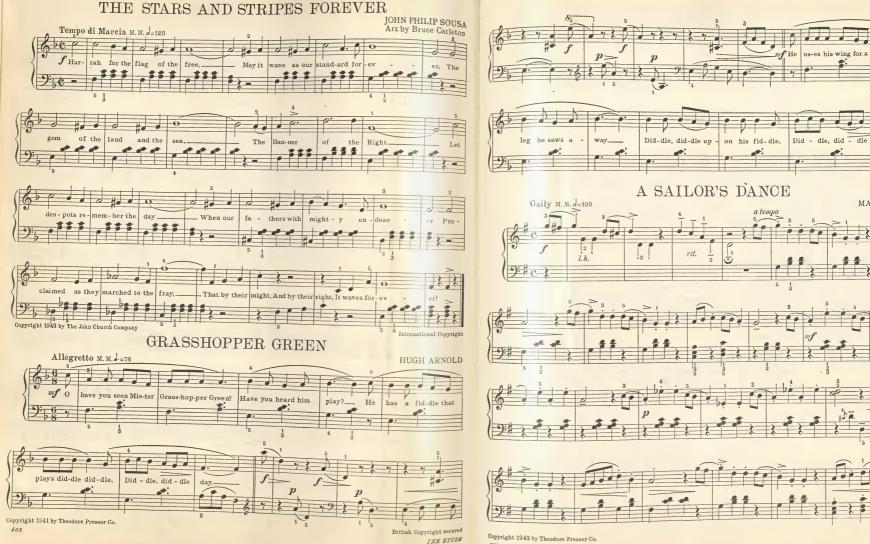
THE ETUDE

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vi - o-lin,With his

MARGERY McHALE



The Technic of the Month Conducted by Guy Maier

Just Before Dawn, Op. 28, No. 2 by Robert Franz

ender, whimsical song by a "do the trick" for you. lesser nineteenth century romanticist. Robert Franz (1815-1892). As in the other arrangements, just enough of the text is given to convey the mood of the piece. Players liking a bit of realism may want to recite the lines as the little song is played. Such declamations with music are often also appears seven times; note the effective if care is taken to enunciate the text clearly and to hold the music down to p and pp. In Just Before Dawn, the declamatory effect is in Measures 20 and 21, the following heightened by that unexpected last

This song-scherzino is valuable as a study for lightness and clarity in five-finger groups-single tones, thirds and sixths. The key motif



which appears no less than seventeen times, hands singly, together, in thirds, sixths and tenths, must be immaculately rendered at each ap- For accuracy and smoothness folpearance. This simple exercise, prac- low fingering strictly throughout,



T TERE IS ANOTHER transcrip- ticed staccato and legato, and retion for the piano solo of a peated two and four times, ought to



charming left hand imitations in Measures 11, 14, and 28,

For the tricky right hand passage exercises are recommended; again repeat two and four times.

especially the slightly unusual directions to use the right hand 5-3 at the beginnings of Measures 4, 6, 12, and 14.

Practice the sixths in Measure 9 with high wrist; work often at left hand of Measures 11 and 12, 15 and 16. and 18 separately; use little or no pedal throughout; and at all times let feather-weight elbows poise your body lightly over the keyboard as

A New Era for American Composers

(Continued from Page 430)

memory of the attorney who, from projects, Mr. Deems Taylor believes, the founding of ASCAP in 1914 until has a very real and direct bearing his death in 1936, had been general upon ASCAP's membership. "The counsel for the Society. The purpose more interest ASCAP shows in deof this competition is to encourage veloping worth-while young men and the study of Copyright Law, analyses women, the quicker the general pubof the need and justification for, lic will come to realize that the creathe social benefits derived from, and tive artist is not merely a talented the wise public policy of enacting member of the community, but is such law, and to induce original and actively participating in affairs outimpartial thinking upon the whole side his immediate field which are

JULY, 1943

Burkan Memorial Competition in The accumulative effect of all these (Continued on Page 472)



MF think so!"



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HAMMOND ORGAN

Grieg-Nationalist and Cosmopolitan

(Continued from Page 428)

quite distinct from, let us say, the occasional melancholy of Russian Violin and Piano, Op. 8") that node anchorages, its modulative salmusic and the sombreness of Span- stirred Liszt to write Grieg the letter lies) are obediently carried out in Op. 24, I pass on an interesting reish music. We discern this North Sea mood strongly at the root of such ting (Parliament) secured for Grieg, seen at its best in such composers as tion with me. He had told me that creations as Brahms' "Rhapsody" for at about the age of twenty-six, a lifeBeethoven, Schubert, Brahms. Unthe folksong used in the Ballade was alto, male chorus, and orchestra, the long stipend from the Norwegian natural harmony is that in which originally, a rowdy drinking song, with César Franck "Symphony," Grieg's Government. "Den Bergtekne" ("Taken in the Hills"), Delius' "The Song of the High Hills," Vaughan Williams' first "Norfolk Rhapsody," and Herman bold externalism of musical form Sandby's "Sea-Mood,"

When I asked Grieg which orches-

had met "in the flesh" he found ly, from Bach, Schubert, Chopin, and A flat major. Tschaikowsky the most sympathetic Wagner, but to which he added and stimulating. Grieg said that mighty additions of his own. Apropos their meeting in Leipzig was an un- of the exploitation of folksong, one broken stream of enthusiasm and is reminded of the aptness of the mutual response.

cial preferences among composers time, than any other single factor." (one Austrian, two German, one Po- If, in seeking musical counterparts inheritances.

strange Franck-Grieg affinity that anism. Grieg himself so keenly sensed, in Some may feel that this compashis otherwise excellent and beauti- sion (they may prefer to call it fully devoted book on César Franck, "squeamishness") has gone too far repeatedly asserts that "Grieg is no in some respects. Certainly "the cult symphonist." If that be true-if of the chord" (which I would de-Grieg be not thoroughly at home in scribe as the musical equivalent of the thematic argumentations, modu- Tolstoyism and Woodrow Wilsonism) latory excursions, and balancing of went so far, in the hands of Scriabin, form lengths evolved by the "classic- Cyril Scott, Debussy, and others, as ists"-why was it that so many of his to justify the swing-away-from-theearliest and most enduring successes chord, inaugurated or developed by were achieved in sonata-form works Schoenberg, Stravinsky, Arthur Fick--in the three violin and piano so- énscher, and Roy Harris. But the cult natas, the piano concerto, and the of the chord, vitally furthered by

the subtle development section of the compassion. last movement) that the piano solast movement) that the piano so-nata, had it been scored for orches-Grieg's most personal contribution of unnatural harmonization, was nata, nad it been scored for orchestra, was tra, would have proved a favorite was the creation of what we call "un-able to clothe the melody with in its among later nineteenth century natural harmony." Natural harmony first presentation. symphonies. It was a work in sonata is that in which the harmonic sugform (the "Sonata in F major for gestions of the melody (its key and which, read in the Norwegian Storthe harmony. This system perhaps is mark that Grieg let fall in conversa-

Significant Contributions

(which we may compare to the III, V, VI, in C major. get-rich-quick, catch-as-catch-can tral suite he admired most he an- adventurous opportunism of the swered: "Beyond all question, Saint- earlier nineteenth century-the era Saëns' 'Algerian Suite'." (Is it not a of millionaire manufacturers, colostrange proof of the isolationism of nial imperialism, and railroad exour musical life that the present sit- pansion), nor in his exploitation of uation in North Africa does not in- folk-melody that Grieg achieved his spire our orchestral conductors to most significant contributions to present such timely masterpieces as the art of music, but rather in his Saint-Saëns' "Algerian Suite" and transcending developments of the Gustave Holst's "Beni Mora" Suite?) resources of modern harmony—re- the same melody notes would be the Of all the great composers that he sources that he received, undoubted-triads of C major, E flat major, and saying attributed to Sir Thomas But we do not need the above Beecham: "These little tunes have testimony of Grieg's expressed spe- done more to ruin music in my life-

lish, one Belgian, one French, one of the elements we know in human Russian) to divine the cosmopolitan life, the ecclesiastical polyphony of scope of his compositional life. This the thirteenth to seventeenth cenis evident enough in his own music, turies be linked with the medieval in which the winsome melodiousness ideal of Christian brotherhood, and of genuine folksong (as distinct from the theme-dominated form-music of the elements of popular melody as the Protestant era be linked with the we find them in Haydn, Beethoven, personality-led mercantilism founded Schubert, and so on) is paired with on the Industrial Revolution, then the seven-hundred-year-old poly- modern harmony may be considered phonic-harmony traditions of the analogous to that surge of modern Northern French, British, Burgundi- compassion (vastly expanded from an, and Netherlands schools of com- the Christian brotherhood ideal of positions, as they came filtered to the Middle Ages) that has given us him through Bach, Wagner, and the League of Nations, the rights of other more recent composers, and is small nations, votes for women, child mixed with the elaborate formal labor laws, the Societies for the Prethinking of the sonata-symphony vention of Cruelty to Children and Animals, conscientious objection to Vincent d'Indy, perhaps uneasily war, Socialism, cooperative organizastirred by some awareness of the tions, and meat-abhoring vegetari-

piano sonata? There is little doubt in Grieg, was a marvelous device for and then comparing these with the piano sonata? There is little doubt in Grieg, was a marverous and moaning "nature-voices" (imitation my mind (especially when I recall engendering musical sensitivity and moaning "nature-voices" (imitation of the wailing sounds heard in na-

In this humanizing development, ture) that Grieg, through the device the harmonic behavior runs partly words to match. I asked him why he or wholly counter to the harmonic had not stated these facts in a footsuggestions of the melody. A "natu- note to his composition. "Because Despite all this, it is not in the ral" harmonization of the melody the original mood of the song and its notes E. G. C would be the triads of text was so totally at variance with

An Interesting Remark

In connection with this Ballade.

the mood I had evolved in the Bal-

lade." Grieg replied. "But that clash

is of great musico-historical inter-

est," I continued. Whereupon Grieg

came to the pithy part of our con-

versation: "That I the difference

between you and me, in our approach

to folksong. You approach it as a

scientist, while I approach it

The two opening clords of Grieg's

previously mentioned "Den Berg-

tekne" are another epoch-making

example of unnatural harmonization

A New Era for American

Composers

(Continued from Page 471)

for the general good. In other words,

America's leading composers, au-

thors and publishers are far-sighted

enough to realize that they are not

working 'within an ivory tower,' but

through their music, and in the en-

couragement of young people, they

are developing a consciousness of

goal for which the Society is work-

ing, and that is to further the cause

of American music. America has been

called 'the bread basket of democ-

racy.' While this is true, we must not

lose sight of the fact that at the

same time we are going to be in the

post-war period the principal incu-

bator of democratic culture. We will

not only have the tremendous job of

safeguarding the best things of the

older tradition, but will also carry

the responsibility of creating and ex-

this opportunity to serve. The post-

war world will see a new era begun

for all creative men. This is especially

true of those of us who write the

music of the nation, and when the

time comes I know that I safely

speak the mind of ASCAP's entire membership when I say that we will

THE ETUDE

"The American composer welcomes

pressing a newer culture.

not be found wanting!"

"And this brings me to another

democratic ideals.

wholly as a romanting



An "unnatural" harmonization of



The human purpose behind unnatural harmonization (if one may be so bold as to guess at such elusive stirs of the life-force!) seems to be similar to that behind paradox in literature: to shed new light upon old subjects, to open new doors for an escape from suffocating platitudes. When Bernard Shaw pens the following typically Shavian paradox. "the reasonable man tries to adapt himself to the world. The unreasonable man tries to adapt the world to himself. Therefore all progress depends on the unreasonable man," he throws desirable light upon the limitations of reasonableness. In the tone world unnatural harmonization accomplishes a somewhat similar end-it enables us to sense quite new suggestions in the most well-worn, million-times-used, diatonic and pentatonic intervals. This light-shedding effect may be gauged if we take the folk-melody employed in Grieg's Ballade for Piano, Op. 24, first giving it natural harmonies, one to each quarter note (such as I, IV, V, I, and



VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published

Singing Makes Her Yawn. What Can She Do About It?

Q. I am seventeen years old, a contralto with a range from D below middle C, to A above middle C My voice is masculine and resonant. My trouble is yawning. Whether I above middle have had a good night's rest or not, whether the song I am singing is lively and fast, or invariably after singing a few measures I yourn. Even when I hum or sing with the mouth half closed I yourn. What myself of this unmusical habit? Does it sumify a physical fault in my singing or is it just a mental habit?-R. G.

A. Your que ion is interesting because yawning as the result of singing is so rare. me teachers and some books suggest that the throat should assume a yawning position emission of the tone. Your "masculine and resonant" tone quality, and the contral to voice, suggest that, influenced if you can single very note of two octaves with perhaps by some of the very successful a good, well-controlled tone, and can say the sungers of popular songs that one hears so work clearly, yet effortlessly upon each tone. perhaps by frequently on the air, you sing all your tones in the so called "chest" register. In order to music that you cannot sing. Some extraordiick, masculine, resonent sound. it may be that you drop your chin, thus opening the mouth unduly wide, lower the hing it, force your tongue to lie flat upon the floor of the mouth and raise the uvula as bush as possible. These are exand, if our theory is a correct one, after a few minutes singing with both the vocal organs held in this exagand the speech gerated posit trollable desi you experience an uncon-yawn. Try singing simply. just wide enough to proto move freely in the mouth and the larvnx positions. In words sing as easily as you g too much breath pressure. can, Avoid Of course this We could both much more certain after a personal audition

A. Without a personal audition it would be quite impossible for us to answer your ques-tion with certainty. Several singing teachers who have heard the young girl say that she is too young. Have you any reason to doubt their ord or their ability to judge? It is always dangerous to bring a young voice along too rapidly. Why not leave her where she is for a year or two and see if her voice does become more mature in quality?

Does One Need Natural Talent and a Natural Voice to Become a Great Singer?

Q. Recently I read an article in THE ETUDE which stated that one need not have extreme natural talent to become a singer. Does this mean that with proper training one might even

personality and the fremendous perseverance and courage necessary to overcome every ob-stacle in his path toward success. It is the combination of all these things, plus a great deal of good luck, that brings him to stardom, and the absence of any one of them may lead to fallure. However, a more moderate success may be achieved even in a professional career, by a singer of more moderate talents, if he has the superior qualities of character, personality, strength, perseverance, and luck.

2. A girl may commence the study of singing when her body and mind show signs of maturity. She should put herself into the hands of a competent teacher, who will be content to bring her along slowly, carefully, without straining her voice. Just what age she must have reached varies with the indi-vidual. Of course, occasionally a genius arises

who defles every rule.
3. There is no average range of voice, but narily gifted singers have a range a few tones

Again the Young Soprano

Q. I am fifteen years old and I have been told that my soprano voice has possibilities. My thing it, force your tongue to e floor of the mouth and raise that my soprano voice has possibilities. My eigh as possible. These are ex-range is from A below Middle C to G before so one does when one yawns are singing the scales. People say the quality when singing the scales. People say the quality is pretty good. Please suggest a few simple, semi-classic songs that I can work on. I have been studying piano and some organ and I am in the band and the glee club. When I get to college, which will be in two years, my parents say I can take voice training. I know that I am too young to do much with my voice yet, but is there anything that I can do to improve and preserve it until I can take regular

voice lessons?

2. Sometimes when I sing, my throat fills up and I have to clear it. My doctor says there is nothing wrong with my throat, What can I do about this?—M. S.

The Young Contrain of Fourteen in my Justor

A. The ever-present question of what is to
Got rube sings also very well. Do you short
Chorr that sings also very well. Do you short
I have been told by several teachers that she
E-Mix. G. C. Y. cur answers printed in many former issues of the magazine. In a few words, it is well to remember that very few girls, no matter how mature they may appear to be, have, at fifteen, voices which can endure much strain without voices which can endure much strain wimous harm. By all means sing both privately and in your glee club, but learn to sing easily and never to shout. Do not scream at football game, if you really want to do anything the with with your voice when including the mode-crate in everything, including singing, and look well after your health and your appear-ance. Your musicianship will stand you in good stead when you find yourself able to take stead when you find yourself able to take regular, proper singing lessons. We hope you will find an efficient vocal teacher when you finally go to college, and that your progress will repay you for your time and trouble. A little book called "Art Songs for School and

become a professional?

2. What is the proper age for a girl to begin a white proper age for a girl to begin a white proper age for a girl to begin a white proper age for a girl to begin a white proper age for a girl to begin a white white proper age for a girl to begin a white white proper age for a girl to girl the white white proper age is the energy age in the proper age. A. In order to succeed in a professional carrier of the first rank, the singer must have a in gets ball part with look at it and suggest a sight treatment.

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(Continued from Page 429)

To say that a song is pre-recorded, music appreciation in our America. and that the screen actor or actress later just mouths the words or sings has been, I am never too tired for you to play it even if it does not par- without doubt you will learn some. picture is made makes it possible to brace many different types of music, repertoire. Unfortunately, it is too about as quickly as anything. cut out all bothersome sounds. For from classics to popular songs. example, if one were supposed to be
Just as music has been the great- reputation the smaller the repertoire. have found organism unbusinesslike

special microphone problems, I sing that I live with, and through, musici to be ignorant of it, and it is sur- dred fifty copies of a new organ at home. So far, I have preferred a film microphone and camera to a radio microphone. If something goes wrong in films it can always be done over again, but radio is a one-time thing. A radio performer has to be nearly perfect, because there's no going back. Once a program has been given that's all there is to it. This thought alone makes for a little in E-flat major, Opus 9, No. 2—and so this.

A New Experience

In the film, "The Amazing Mrs. in D-par Holliday," there was a new experience when I had to sing two songs Table, won't you take your copy of the so that you can have some time to fore the public in the community ence when I had to sing two songs. Table, won't you take your copy of the so that you can have some time to fore the public in the rounding in Chinese. The sounds of the words. Berceuse, study it carefully for a few yourself in the middle of the day. In which you live, Especially is this of the closed sounds (such as one sion of Chopin's "coloratura" or embelthat sounds like tz) were hard to lishing style which we are planning for sing. In this case my method of next month? learning the words was to hear the Chinese interpreter say them, then to write them down in my own way in English. Other songs in the same film are Vissi d'Arte from "La Tosca," Carmena, Kashmiri Song, The Old Refrain, the Recessional, and Mighty Lak' a Rose.

accompaniment for my songs and I had to sing five compositions with piano-on the screen appearing to play my own accompaniments. This hands simultaneously. But the most memorable experience of all was working with Mr. Stokowski. This happened in my second film, and was wonderful for me at the time. Now from him when the opportunity was at hand!

Lately, while touring army camps,

Music Gave Me a Career elassics of which would be Amapola, in the bellef that the boys would respond best to such music. To my amazement, almost every audience started calling for Ave Maria! This is further proof of the high level of

No matter how hard the day's work

shighing in a scene outdoors and an est single factor in determining the we must take time to hear new in small matters, as, for instance, in airplane came overhead, its drone progress of my career, so I have tried music, both vocal and instrumental, the matter of answering letters and to make it an indispensable part of With so much of this excellent music showing just common courtesy, Re-

The Teacher's Round Table

(Continued from Page 438)

on through the volume.

One of the best illustrations, and esperun out for our this month's Round and need relaxation. Arrange things to ask that you keep your name be-

World of Music

(Continued from Page' 425)

SIDNEY HOMER, American composer Another interesting experience whose songs have been used widely by came in the film, "It Started With many leading artists, was awarded the Eve," when there was no orchestral honorary degree of Doctor of Music at the annual commencement exercises of the Curtis Institute of Music in Philadelphia on May 14.

FRITZ RREISLER was a distinguished any number of a group which recently remember of a group which recently re-

NIKOLAI LOPATNIKOFF has been awarded the prize of \$1,000 offered by awarded the prize of \$1,000 offered by possible, and arrange things so that The green light is showing, how-

The Organist As a Business Man

(Continued from Page 443)

often the case that the bigger the From a rather long experience we

tunity for organists who live in the black eye. smaller places to hear one of the Again, as poor business men they world's most talented players at rarely take advantage of modern ad-

formed you will never willingly give and how to spend it.

A Surprising Revelation

engagement on the 10wn half endownin, and yet, of the minty, none had one magazine and the high percentage ment series, has been given to Emanuel read it and only four had even heard age who never looked at a musical ment series, has been given or entanno.

Fend it and that the first that the firs excuse of having no time. To which The life of an organist is by no FRITZ KREISLER was a distinguished we say that if you can find time for means a bed of roses, it is as hard

lightly (this looks more naturall), music when I get home. Fortunately, ticularly appeal to you. Your listeners things which you should not do. while the visual part of the picture my husband also is fond of music as are entitled to a hearing and to judge which is equally valuable. None of is being made, is to say that what a recreation. Since no one in my famthe film audience sees is not what it ily is musical enough to play an inhears. And yet this is true. It has strument, we have to fall back on is to look over recital programs and do things we know are bad, but just to be done this way for technical phonograph records, of which we service lists and note the amazing to hear the other fellow make the reasons. Recording songs before the have a great many. Our tastes em-

As far as I know, I have had no my daily home-life. One might say being broadcast there is no excuse cently a publisher sent out one hunprising how much an organist may number with a covering letter asking learn from the orchestra. How many that it be acknowledged by mailing of you have listened to the fine organ an enclosed postal card Less than recitals given by E. Power Biggs on thirty sent it back. It is this sort of Sunday mornings? Here is an oppor- thing that gives the profession a

> the cost of turning a dial, and yet vertising methods to sell themselves how few are interested to do even and their wares. Of the thousands of organists in the country, how many The wise man will set aside a do you know by name? Make a list One of the best mustrations, and especially rewarding, is the famous Berceuse couple of hours a day for practice, and you will find that the ones you than prevaturing, is the name becomes the property of the prop But now, alas, since space has until the evening when you are tired. Surely it is not expecting too much For the past several years I have necessary if you are doing private taken two hours after lunch daily teaching or trying to build up a busifor my own work. Only on rare occa- ness as a teacher. Even without the sions has anything been allowed to incentive of getting any returns from interfere with this plan. While it may such advertising, your reputation as have cost me some money, I am sure a professional is enhanced by some it has kept me physically fit and sort of advertising, and deserves mentally alert. Once the habit is careful thought as to what to spend

As a business man subscribes to magazines and papers that will keep It is surprising how little reading him in touch when his composite their problems and difficulties, so the the average organist does during the organist should subscribe to as many course of the year. Recently we asked musical magazines as he can afford. some thirty organists if they had In no other way can he gain so much read the biography of Horatio Parker knowledge and help for so little cost. THE TOWN HALL ENDOWMENT SERIES | IE. Here is a book I should have example 1 may see and I was assonished at the small by his daughter, Isabel Parker Sem- I have recently made some inquiries, AWARD FOR 1943, which counses of an percent most organises to be interested an emagazine and the high percentage with subscripted one magazine and the high percentage.

member of a group which recently re-ceived American citizenship papers. The help in a business way, there should drum or as exciting as you like it. It wonderful for me at the time. Now ceived American citizenship papers. The my only regret is that I was too awed noted violinist, born in Vienna, had rebe found time for improvement that requires all the skill we possess and my only regret is that I was too awed by his greatness, and too impressed development contained to impressed by his greatness, and too impressed development contained to impressed development As a business man you should keep walks of life some have more luck your eye on what the other fellow is than others. There is sure to be many doing. Attend as many recitals as heartaches along the road of life. Latery, while touring army camps, the Cleveland Orchestra for a musical a surprising and gratifying thing work in honor of the orchestra's twenty. You may hear services in different ever, so go ahead, keep going, and suppose There is always to the cleveland Orchestra's twenty. a surprising and granifing units work in honor of the orenesires twenty-happened. I planned to sing five pop- fifth anniversary. The winning composition that the surprising and granifing units work in honor of the orenesires twenty-happened. I planned to sing five pop- fifth anniversary. The winning composition of the orenesires twenty-happened. I planned to sing five pop- fifth anniversary. The winning composition of the orenesires twenty-happened. I planned to sing five pop- fifth anniversary. The winning composition of the orenesires twenty-happened. I planned to sing five pop- fifth anniversary. The winning composition of the orenesires twenty-happened. I planned to sing five pop- fifth anniversary. The winning composition of the orenesires twenty-happened as a supplied to the orenes ity of picking up a few pointers, and your life should be a happy one.

THE ETUDE

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. We lire in a small town, and our better heard outside than in the church. Recharch is not large, Our rather tregular cently we have been told that if we made an older consists of young folks of high school open ceiling of just wise exreen it would remain, a few part high whole one. A necessary of the trouble. We were planning a wood or church only since that summer, should fine the contract ceiling but were right this would give church only since that summer, should fine the contract ceiling but were right this would give church only since that summer, should fine the contract contract the contract ceiling the contract of the contract ceiling the contract of the contract contract ceiling but were right this would give church only the contract ceiling but were right this would be contracted to the contract of the chort. Do you think Pre-green treather your teaching in any way.

Remember, this standardized price has not been believed by printing an inferior Edition. If you are that all skeptical r parding this, we would urge you not carnestly, for your own sake and for the benefit try to make them grow musically by starting a cappella immediately?—M. V. H. All the sulfable classics and a multitude of Standard modern compositions are available in "CENTURY" at this lindardised lie price, irrespective as to whether the Edition contains two or twanty

> church people will probably not want it exclusively and if the choir has the necessary ability the à cappella feature might be used

Q. We have a two-manual and pedalboard

Rochester equalty, and a reliable repair man for reed organ from either city would be all

whose name we are sending you by mail,

O. I am collecting specifications of the

large organs of the world. I have heard a lot about the three following organs, and I

lot about the three following organs, and involud like it very much if you would send me the specifications of the instruments—The Wanamaker organ in Thiladelphia—the organ in The Mormon Tabernacle at Salt Lake City—and the new organ in Westminster Abbey, London, England—J. H.

A. Our suggestion is that you communicate with the builders or owners of the instru-

ments you mention, asking for specifications.

Address the Wanamaker Store, Philadelphia,

for information about that organ, and Austin Organs Inc., Hartford, Connecticut for the organ in The Mormon Tabernacle, Salt Lake

City. On account of conditions you might have trouble in securing the specifications

of The Westminster Abbey Organ from the

Q. Lately we have had a pipe organ installed

et service once in a while

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cappella. Is it advisable to try this as a better than the ordinary kind? Our organ is regular thing? They do not have a great deal located on the side of the choir. Do you think of musical background. Would it be wise to that a practical location? Where would you try to make them grow musically by starting suggest that the singers stand during the services, when the organist must play and conduct the choir? If they stood facing the organ they A. It might be wise to let the choir try à would sing to the wall. Would that destroy cappella singing at rehearsal occasionally, to some of the tone? When they face the atta-ascertain their ability in that direction. The

A. We should think the lack of ceiling to the choir loft would not be conducive to good results, and advise a screen of some kind. If wire screen is used cover top with material Mason and Hamlin Liszt Organ that needs some attention. We are near Buffalo and that will form a cover-such as canvas. The advantage of copper is that it would not rust as quickly as ordinary wire screen. We are advised that keen cement is preferable, and that if wood is used it be 1/4" plywood or cedar with varnished surface. We advise placing of console A. We are not familiar with names of so that singers can face the altar and still see the organist at the console. The wall you menrepair men in the cities you name, and suggest that you communicate with the firm tion might act as a reflector of tone if they faced it, but we would much prefer the choir facing the altar. stating your needs and asking them to name someone who can render the service you

Q. Will you give the names of some competent organ firms capable of organ repair work? I have in mind a fair-sized church organ which needs a complete overhauling and I would like to get prices from a few manufacturers capable

A. The policy of The Etude will not permit our recommending organ firms in this column. We suggest that you consult firms you wish to consider and act on the information you secure.

O Will you please gine information about Q. Will you please give information doon; pedals to be attached to the plano for pedal practice of organists? And can you furnish me with a list of organ manufacturers who build organs for churches?—D. C. B.

A. We suggest that you get in touch with some organ builders telling them of your needs, or address the private party whose name we cured a satisfactory nedal board have it in stalled by a practical organ or piano mechanic who can do the work. The policy of The Etude





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	Title Grade Key	Composer	Pri
ı	At the Barn Dance (2) (G)	71/	.3
П	At the Derby (2) (A minor)	rr agness	
ľ	Bornd Concept at the Part (1997)	Northup	.3
U	Band Concert at the Fair (1½) (Langlow 	.3
ı			.3
ı			.4
ı			.31
ı	Dark Eyes (2) (D minor)	· · · · · · · · · · · · · · · · · · ·	
ı	Davey Jones and the Pirates	Wagness	.31
ı	(2) (C)		
1	(2) (G minor)	Franklin	.30
ı			.30
I			
I	Hail King and the Snow Queen, Th	o) riusungs	,35
I	(2) (A minor)	10	
ı	(2) (A minor)	· · Adler	.35
ľ	Home on the Part (A minor)	. Wayness	.35
ľ	Home on the Range	Wanner	20

Hobgoblin, The (1) (4 min.)	
Home on the Range Wagness	
Hunting Song, The (2) (F) Wagness	
Hymn to the Sun (2) (F) Wagness	
In a Starlit Garden (3) (E-flat) Pelham In Old Vienna (3) (E-flat) Federer	
In Old Vienna (2) (F) (E-flat) Federer Wagness	
In the Sultan's Palace (2½) (A minor) Naton	
Indian Rain Deman (1) (A minor) Nason	
Indian Rain Dance (1) (A minor). Naton Jeanie with the Light Brown Hair	
(2) (E)	
(2) (F) Little Brook 8 as Wagness	ı,

(2) (F) Little Brook 8 26. Wagness	
Little Brook A-Murmuring (2) (C) Piaget	.30
Maria Stook Minuring (2) (C) Piavet	.35
	.30
March of Victory (1) (F) Wagness	
Orahand T. D. (1) (F)	.30
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Answered by ROBERT BRAINE

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Violin Duet Playing
S. T.—Every violin student should take up
the study of violin duets, if another violin
student can be found who can play the accompanying part. Playing violin duets is
not only a pleasing pastime, but an excellent means of improving the student's technic as well. The "Pleyel Duets" for violin make an well. The redium for starting duet playing. The beginning books are entirely in the first

sidering how incredible it is when we con-sider the child-like falth which people have in regard to the labels they find pasted in old violins, or the inscriptions they find on old violins, or the inserlptions they find on the backs or on the inside of the instru-ments. If they find an old violin in the attic, which has a piece of brown paper pasted inside bearing the magic name of the attainments of the custifies or ional contents. pasted inside bearing the inside the state of the instrument to stradivarius, they at once conclude that the stradivarius, they at once conclude that the design of the instrument to the design of in the thousands." However, the truth of the matter is that the labels in hundreds of thousands of imitation Cremonas mean ab- The Child Violinist

solutely nothing. A "Lost" Concerto

A "Lost" Concerto
F. I.S.—Commenting on an article in this column about the "lost" Schumann "Violin Concerto." Mr. F. Ivan Sorrell, Villagran, of Mexico, writes as follows: "I am in possession of the Schott Edition 2588, of this concerto (the version with piano accompaniment instead of accompaniment for orchestra). I obtained this in New York two or three years obtained this in New York two or three years ago. Allow me to quote from the preface to this edition by George Schünemann, dated Berlin, July 13. 1937: 'The original manuscript still exists. It is inscribed, 'Concerto for Violin with Orch. Accompaniment, Düsseldorf, Sept. 21 to Oct. 3, 1853.' On October 7 of the same year, Schumann had already sent it to Joseph Joachim in the hope that he would indicate any passages for the solo violin that were too difficult, or 'inexpedient if not lmwere too dimetal, or 'hexpedient in not im-possible.' A copy of the score that was found in Joachim's effects liad been corrected in several places—without doubt by Schumann himself—for exactly the same changes are to be found in a manuscript of the plane score bearing this inscription in his own hand-writing: 'Concerto for Violin with Orch. Acct.; writing: 'Concerto for Violin with Oren. Accur-Piano Score.' All of the Improvements are concerned with passages difficult of execution, and are definitely authentic. All of these MSS. became the property of the Prussian State

"The solo violin part of the piano score agrees minutely with Schumann's own first agrees minutery with Schmann's own has manuscript. The changes of a few passages that were made later and approved by him are to be found on page 38. The extra solo part has been happily edited from the executant point. tant point of view by Gustav Lenzewski.

"May I not suggest that perhaps Mr. Yehudi Menuhin, who was reported to have given the concerto its first public performance in Ger-many, and to have been quite enthusiastic many, and to have been quite entitusione about it, may be able to tell you more about its authentic (or otherwise) Schumann characteristics than 17 Just as an item. I might say that the first movement resembles Schumann's Violin Sonata, Op. 121 in D minor' more than amphiliae and the school and the sonatal control of th anything else of his I can think of; also some of the themes remind me of the Brahms 'Concerto, a resemblance that may have had some-thing to do with Joachim's withholding it from circulation during his life-time."

Varnish Used by Stradivarius

I. S. N .-- A special to the Christian Science Monitor says, concerning the violin varnish used by Stradivarius, the world's greatest violin used by Stridivarius, the world's greatest violin maker: "Stradyartus intuitively conceived the for the necessary violin varnish. He populated to the necessary violin varnish. He populated to the necessary violin varnish. He populated to the necessary violin varnish described to the necessary violin varnish of the University of Padua (Italy). Strady violin varnish violin varnish violin varnish violin varnish violin varnish violin varnish varn

family, and is now used by them in making

"Carlo Bisiach's Florentine work rooms are "Cario Bisiach's Fiorentine work rooms are full of violins in every stage of construction, from the first rudimentary forms to rows and rows of violins 'in the white' (not yet varnished) ranged in cupboards. He usually keeps his violins three years or more 'in the white.' exposed to sun and dry air, and then var-nishes them with slow deliberation, the process taking several months. Not before the fourth year does he consider a violin ready to be played on."

Labels

L. R. T.—I quite agree with you in confamous craftsmen. Carlo, after an early traindefering how incredible it is when we coning under his father's direction, studied and worked in Amsterdam, Paris, and Germany. No one since Stradiyari, Carlo Bisiach says. has possessed in such high degree the qualities and inspiration needed for the creation of a violin. This inspiration must extend from the

T. Z. B .- In regard to your little son, who, T. E. B.—In regard to your little son, who, although only seven years old, shows such talent for the violin that many competent judges who have heard him play advise you to fit him for the profession, I assure you that there is much you can do for him immediately in the profession of the profession of the profession of the profession. ately notwithstanding his tender age Your first task should be to make him love the violin. Let him hear a great violinist play. The deep affection for the instrument which caused many their life work usually dates back to the time when they heard a famous violinist interpret greatest of all instruments. They were thrilled by the tones, and felt that they could never be satisfied until they, themselves, could produce such lovely music. As a child I had a great leaning towards the violin, but unfortunately my relatives had a leaning in the oppo-site direction, and as they leaned considerably stronger than I did, it looked as if my ambitious plans for a violin-virtuoso career were doomed to go down to defeat However, one never knows when things will turn out quite differently from the direction in which they seem to be headed.

The papers in Cincinnati, where I was living at the time, were full of the approaching visit of August Wilhelmj, at that time one of the greatest violinists in the world. I be-came interested in his expected visit, and read everything I could about him. I made such a nuisance of myself around the house that at last my folks consented to take me to his concert. On the evening of the great event, I was so excited that I could hardly sit still when we reached Pike's Opera House where the con-

At last the great moment arrived and Wil-At last the great moment arrived and win-helm jstepped on the stage bearing his price-less Stradivarius, known as Le Messie, consid-ered to be the world's greatest violin. He raised his bow and a ravishing flood of ton-came from the violin such as I had never heard. To me, it was as if an electric ashe had passed through my body. I quivered with delight and wonder which mounted ever higher and higher as the concert went on. That night be a violinist and nothing else.

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Words and Music

(Continued from Page 427)

080. Many of his pupils, however, blunder of imitating, monkey-wise, public libraries, have created a great cordingly. This requires the develophave achieved far more fame as per- any one recorded performance. formers than had their master.

ipp, a brilliant, scholarly, and able sica in hundreds of colleges, schools, ords have revolutionized the whole can go very far in these days without planist, whom many look upon as and progressive studios in America. scope of potential possibilities of mu- a fluent, scientific grasp upon the the dean of living plane teachers, Very comprehensive libraries of sical education in America and have language in which he teaches. He also has been eclipsed as a virtuoso priceless records are now accessible made every step a thrilling adven- must know what should be said, and by his noted pupils.

thay, the noted English pedagog, as foremost of living musical educators, visited scores of music departments ever-increasing efforts. The teacher a virtuoso, but his pupils, Harriet Dr. Frances E. Clark, founder of the of colleges in many parts of the who knows more than one language.

els of interpretation as possible. But for fine records of real educational upon our musical future. in order that he may not mistake a value is constantly increasing.

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good one, it is imperative that the New York made many grants which we say "eloquent," informed teacher

to millions. This is largely the devel- ture. No one ever thinks of Tobias Mat- opment of the idea of one of the In recent years your Editor has terms that will lure the pupil to Cohen and Myra Hess, have won Music Educators National Confer- country and has watched with great often will have a more ready use of ence, who some thirty-five years ago interest the operation of record li- his own mother tongue. In these One of the reasons for this is that was engaged by the Victor Talking braries with groups of students. In practical days there are many people these gifted educators manifested Machine Company to develop records fact, in the latest and most modern who do not realize how the study of extraordinary analytical minds and for educational purposes. Dr. Clark, of these college music buildings, the other languages increases the inthe ability to convey in words certain or "Mother Clark," as she is affective recently dedicated beautiful edifice dividual's powers of expression. Once, things relating to technic and inter- tionately known to the members of at the University of Texas, the plans in a western university town, the pretation. This enabled the pupil to the great organization she founded, provided for a special section in which president of the institution asked us work out his own digital and artistic is still active and is eagerly sought is located a splendidly equipped rector to talk with one of the local tycoons problems rather than asking him to by educational groups in many parts ord library. These record libraries, to- who made a boast that he had imitate blindly some individual mod- of the country. Through intimate, gether with the superior methods of amassed his millions, despite very el set by the teacher. It is also a fact neighborly association with her for present-day teachers, will lead to an little schooling of any kind. The milthat many eminent virtuosi, who years, we have noted how her work altogether different and vastly high-lionaire proclaimed this in a way have elected to teach, have, in some has developed from a struggle to a er standard of musical performance that inferred that education, parinstances, been definitely second- realization of a triumphant ideal in the future. In no other country ticularly higher education, was Starting with a few scores of really in the world are such advantages so largely a waste of time and money. It is desirable that the student good records, the number has now generously provided, and this can- He opened the conversation by say-

student have the mature guidance of enabled colleges to acquire libraries. There never was a time when the an able teacher. Nothing could be of master educational records. These, pupil needed verbal guidance more more harmful for the student's together with privately assembled The responsibilities of the seasoned violin virtuosi, was himself a virtureservoir from which the teacher ment of oral expression, far more Records have now become a serious may supplement his growing person- precise, persuasive, engaging and in-In similar manner, Maitre I. Phil-part of the educational materia muknow how to say it in unmistakable

should study as many recorded mod- run into thousands and the demand not fail to have a powerful bearing ing that he took very little interest in the local university

poor recorded interpretation for a Later the Carnegie Foundation of the need for the capable, and shall he mused. "For instance, what good

is Greek or Latin to-day? I never The music teacher must do far Kitchen." "You evidently think of language A teacher of wide experience and

only as a means of communication," the highest standing, both in Europe we ventured. "Did you ever think of and in America, made a practice of language as an instrument of taking adequate time every morning thought—that you could not even to review his lesson program for the think unless you had the right words day. Every pupil's work was given to shape your thoughts, even though detailed, individual attention, and he wou do not express those words vo- made it a point to distinguish each cally?"

by encasing your thoughts in the teacher would surely have some cobest language that your thoughts gent idea to drive into the pupil's take shape. The more skillful you mind-something the student could are with words, the more accurate, not very well forget. Small wonder the more forceful, the more prac- that this teacher was a leader in a tical, the more persuasive, the more great metropolis. convincing they are and the more The teacher who arrives at the able will be your business presenta- lesson time with a few impromptu,

something there!"

gift to the college and his interest in its work continued.

Many music teachers do not lay enough stress upon the importance of the language they use at the lesson, Musical lexicographers, in crystallizing their definitions for dictionaries, sometimes spend hours and days in consulting scores of reference sources, to insure precision.

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is Greek to latin except when I heard more than this. His remarks must the Pope on the radio, and I couldn't inspire, engage, elucidate, intrigue understand a word. And as for Greek. yes, charm the pupil and lead him I never had no yen for talking to the to higher efforts. On the other hand, Greek that runs the Greek 'Kandy too much talk at a lesson defeats its purpose and bores the pupil.

lesson with some well-worded state-"Say that again," he said curiously. ment about its principal points. This "Well." we proceeded, "it is only was done in such a manner that the

tions; call them 'sales talks' if you stammering phrases is "short-changwill. The more language a man mas- ing" the pupil. The real musical ters the better is he able to think in educator plans his lesson in advance. his own, and that is why ancient He ponders upon the words with and modern languages are given so which he prepares to express himmuch attention in our colleges of to- self, so that every lesson is a profitable experience. The great teachers "Say," he exclaimed, "you got prepare their lessons in advance for their pupils, just as a lawyer pre-Later he made a very gratifying pares a brief for his client. Every lesson is a distinct and different entity and is not to be dismissed with a few improvised and not particularly pertinent or helpful ejaculations. The pupil pays the teacher, not for his lesson hour, but for what the teacher puts into that hour. This is a point which Dr. Guy Maier has stressed indirectly in our Teachers Round Table for years past.

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The Thrill of the Bagpines

(Continued from Page 450)

performance. In the reign of Charles hautboy. The "almain whistle" later to the bagpipe. replaced the bagpipe. King George VII always included his Scottish piper in his staff, and every morning promptly at eight o'clock the pipes would play outside his majesty's window. For many years the King counted on the bagpipes to rouse him except in wet weather, when he would not allow his favorite piper, Major Forsyth, to stand in the rain to play. In the crozier given by William of Wykeham to New College, Oxford, in 1403, there is a figure of an angel playing the bagpipe. Chaucer's miller performed on it; "a bagpipe well couth he blowe and

A Factor in Irish Galety

In Ireland the bagpipe is of greater antiquity than in Scotland. One of Museum in Paris. the ancient Irish historical tales. About the year 1760 the union tion may have had, it certainly did of being. Yet, the most faithful addating from the reign of King Con- pipes, so called from being worked not have the polish, the study, the vice anyone can give is to assure our aire the Great, 35 B.C. speaks of from the elbow thence giving rise exacting and devoted care that are student that these problems alone The nine pipers from the fairy hills to the phrase "more power to your given that great work to-day Simiare the least of his task. To project of Bregia." It is alluded to in Irish elbow"), came into general vogue, lar instances can be cited of other his playing in a musicianly manner,

pipers, but they disappeared, and it is to the militia of Ireland that the Irish soldier is indebted for the restoration of the pipe to its place of honor in the army. It is the Gaelic League that claims to have restored the Irish pipe. Nearly fifty years ago is the tremendous improvement in thing, no one set of exercises and the Gaelic League took up the lan- our standards of performance. The the like, to perfect a Mozart style guage revival, in combination with polished perfection of organizations No such thing exists. My best advice It the fire disappeared for awhite the encouragement of Irish pastimes, like the Boston and the Philadelphia is for the student to break away from from the English army, its place arts, literature, song and music, and orchestras, or of individual artists the shackles of conventional show being taken by the baggine or the so on, giving a very prominent place like Heifetz, Kreisler, Elman, was-I and to make himself as musically

In Early Times

Irish pipe did not differ much from hazard. We know, for instance, that royal road to Mozart study-or to the Scotch pipe of the same time. Mozart wrote the 'big' 'Sonata in that of any other composer, for that The Irish had a chaunter with six B-flat, for Regina Strinasacchi, of matter—except solid and underfingerholes and two drones. The an- Mantua, to perform with him at a standing musicianship. And that retiquity of the Irish bagpipe is shown certain concert. On the day before quires more than the practicing of by the fact that it is mentioned in that concert, however, Mozart was technical studies. I am convinced the Brehon Laws of the fifth century, barely ready with the violin part and that it is a bad thing to subdivide There is a drawing of the Irish pipes had not written down the plano part one's musical equipment into sepain a manuscript in the British Mu- at all. Thus, he sat down at the rate pigeon-holes labeled Technic seum dated 1300, describing the Irish piano, at concert time, with only a "Tone," Interpretation," and so on, who accompanied King Edward to blank page before him! There had Musicianship must be blended from Calais. There is also a notable porbeen, naturally, no rehearsal; Strina- all these and a great deal more by trait of an Irish piper dated 1510 sacchi played her part almost at way of penetration, understanding, from the brush of the celebrated sight; Mozart drew his part from analysis, love, and care. It is often Albrecht Durer. A set of pipes be- his mental conception of what the difficult for the student to realize longing to one of the pipers of Lord balanced ensemble should sound like this. He fancies that the correction

poetry and prose which the experts The wind is supplied by a bellows great works—the 'Don Juan Over-he must become a musician. To do believe to date from the tenth cen-acted on by the elbow, whereas the ture (which Mozart wrote down this, he must hear as much music tury, and there is in existence an il
Irish Piob Mor (or war pipe) is blown during the night preceding its Prague as he can and make as much music luminated Irish manuscript of the from the mouth. The name is a cor- première), the Beethoven Violin as he can and make as much music year 1300 in which a pig is repre- ruption of the Gaelic Uilleann (el- Concerto' (first performed practi- his 'problem' practicing along each year low in which a pig is represented as gravely engaged in playing bows), and Uilleann is the correct cally at sight by Franz Clement), step of the way, of course, but conthe bagpipe. Until recent years hard- name of these Irish domestic pipes. and ever so many more, be obspire. Other recent years marge—name of these first domestic pipes, and ever so many more.

Centrating first on missic. 10 initial and a parish in Ireland was without the name, which by a strange Angli—"Indeed, in the light of to-day's better approach to Mozart, then, lisits professional piper, and delightful cized corruption was for a century performance standards, even chamten to his works in concerts, in reare the descriptions of the country written "union." It is an elaborate ber music or Haus-musik (home cordings, Play his quartets, devoting are the descriptions of the country without union, at is an emborate of mass, the financial continuous them coronings, ray in quarters, decountry makings, the Sunday "patrons," and complicated instrument; the music—to give it its original name, special care to the inner parts. Study the crossroads dances, given by trav-chaunter, the seven finger-holes, a which clearly reveals its non-profes-his sonatas as the ensemble works the crossroaus varices, given by tray chaunter, the seven importances, a which creatly reveals its multiplicity has sometas as the ensemble works elers of the eighteenth and nine-thumb hole and eight keys, has a sional character—requires the same they are—that is to say, practice eers of the eighteenth and mine-thumb note and eight keys, has a sional character-requires one same they are—that is to say, pravate teenth centuries. Many of the older chromatic scale of two octaves from loving and exacting virtuoso prepa- from the full violin and plano scores generation now living remember the d' to d". In addition to the drones ration which young performers be- rather than from the violin parts generation now living remember the d to d. In audition to the thores hands which young performers be tather than from the viell days when Irish country life was still there are three pipes known as reg. stow quite as a matter of course upon alone, watching for the give-anddays when it is country hie was son there are three pipes known as regson quite as a matter of course upon asone, watering for the give-antgay with music of the pipes and the ulators, and fitted with keys worked the 'showy' war-horses of both the take of the voices and making them gay with music of the pipes and the mators, and neced with keys which the shows wal-houses of user the take of the voices and making the picturesque movements of the na- by the wrist of the player. The drones violin and the plano repertoires. The sound forth. Technic must be perpicturesque movements of the ma- by the wins of the phayer, the trones are tuned to A in different octaves, situation, then, sums itself up to feeted, to be sure, but only as a The Return from Fingall which the and the regulators are capable of giv- something like this: Mozart is 'dif- means toward the end of making the The neturn from ringal which the and the regulators are capable of give something the this; advant is our means toward the end of making the pipers played at Clontarf, when ing a rude harmony. The pipes were ficult because of certain qualities music live its full life—never as a pipers prayed at Ciontart, when ing a rude narmony. The pipes were from because of certain quanties music live its run life—never Brian Boru defeated the Danes, one called Woolen by Shakespeare in his that are distinctly of an inward na- 'showy' goal in its own right. Brian Bord deceased the Maries, one camed women by Shakespeare in the thousand years ago. Some authori- "Merchant of Venice," and there are ture and have nothing to do with "A good example of how artistic thousand years ago. Some authori- merchant of venice, and bless are the outhourd show (of speed, tech- mastery must be achieved lies in the the scall it the "Gathering" to which six line sets in the National assessing the clans marched to battle, and in Dublin, ranging in date from 1760 nic, endurance, or 'schmalz') that story of the Royal Academician who the clans marched to dathe, and in Dublin ranging in date both 100 line, chicagaine, or schinate) that story of the koyal Academician who others say it's the dirge to which to 1850. Although the name Union has gradually crept to the forefront was showing his pictures to a charmwas also supposed to be derived from of student and audience attention ing young lady. She was delighted hey marched nome atterward. Was also supposed to be derived from 0. Student and address attention ing young lady. She was dealguled. The Irish soldier has always the period of the Union between as the appealing elements of inter- and impressed by them, and asked The Irish sometrinas always the period of the Othor Detween as the appearing comments of linerand impressed by them, and appearing comments of the baggines. England and Ireland (1800), there pretation, further, to-day's perform him, in a burst of enthusiasm, just yielded to the magic of the baggings. England and Heland 1999, and properly the state of the sta In war, in 1749, for instance, the are numerous references to players ance standards have progressed to how he managed to secure his won-Irish brigade in the service of of the "Union Pipes" between the the point where perfection is the derfully telling effects. Well, my dear Irish brigage in the service of the Omon ripes between the one point where perfection is the certainy telling enects, well, my use France, which included the old Irish years 1750 and 1780. They came into goal, either on or off the concert lady, he said thoughtfully, as nearly guards of James II, marched on to vogue at the close of the sixteenth platform, and have thus made the as I can see it, it's just a question guards of James 11, marched on to vogue at the close of the Shartchill, planton, and have the as I can see it, it's just a question the field of Fontenoy to the skirl of century, but the instrument was Mozart style even more difficult to of putting the right colors on the the field of romenoy to the skill of tentury, one the analysis of the pipes. Yet in Ireland itself little much improved in the eighteenth project. What are we to do about it? right spots! The same is true of the pipes. Yet in Ireland itself intue much improved in the eigenvector in project. What are we do about it? right spots? The same is true was heard of the instrument after century and Burney praises it highly. Not lower our standards, certainly! music—Mozart's, or any other comwas neard of the instrument after century and burney presents the revolution of 1688 until its revival in 1780. Uilleann pipes are made in it remains, then to maintain these poser's. The right colors on the right the revolution of 1688 until its revival in 1780. Unleann pipes are made in it remains, then, to maintain these poser's. The right colors on the right over fifty years ago. The old Irish Dublin, Belfast and Cork, and there higher standards in terms of Mozart's spots make the effect—but knowing

A String Approach to Mozart

(Continued from Page 447)

"Alas, I can recommend no one

suppose—unknown fifty years ago. aware as he can. Whatever he does Compared with them, the perform- to improve his purely musical possiances of Mozart's own day must often bilities will bring good to his com-Before the sixteenth century the have been improvisatory and hap- plete musical stature. There is no Clare's regiment is now in the Cluny -and the performance was a great of his own immediate problems will

the right colors and the right spots (Continued on Page 482)

Preserving Your Records in Wartime

(Continued from Page 435)

composition. The mood here is reflective at first but this gives way to a dance movement with suggestions of oriental rhythms and coloring. Ravel: Rapsodie Espagnole; The Cleve-

land Orchestra, direction of Artur Rodzinski, Columbia set X-234. There is a voluptuousness, a radi-

ance of harmonic coloring, and a rhythmic fascination to this music. What Debussy sought to do in his "Theria," Ravel sought to accomplish in this score.

Rodzinski plays this music with a new program of mine will feature precision of detail which is admir- the tunes of Broadway's masters of able, but one turns back to the older musical comedy and operetta, folk Stokowski recording to hear the songs, spirituals and semi-classical sensuous coloring of the music more selections. fully revealed. The present set, how-

The Budapest String Quartet. Colum- time of writing, his more serious bia set 537.

With each succeeding work that tra program known as "Sinfonietta" the Budapests record, one discovers (heard on Tuesdays, 11:30 to 12 midvalues in the playing which have night, EWT). In his rôle of Musical not been apparent in previous re- Director of WOR, Wallenstein has corded performances. There is no presented first performances of hunquestion that this foursome is the dreds of important works during the foremost string quartet now before past seven years. the public, not alone by virtue of An oasis in the mixed variety of their splendid musicianship, fine bal- entertainment heard on the radio ance, and technical coordination, but still remains the Saturday morning also because of their greater imagi- broadcasts of the NBC String Quartet nation in performance and their (NBC network-10:00 to 10:30 A.M., greater freedom of expression.

Mélisande, Opus 80 (3 sides), and Rim- sicians, a strange procedure for a sky-Korsakov: Dubinushka, Opus 69 (1 name organization presenting chamside); The Boston Symphony Or- ber music. The performers, who chestra, direction of Serge Kousse- vary, are chosen from the NBC vitzky. Victor set DM-941.

Debussy's "Pelléas and Mélisande" since upon occasion another soloist did not overshadow this score, but sometimes joins the group, and such the latter is more elaborate and more works as the Brahms and Mozart ambitious in its intent than this clarinet quintets are heard. Familiar music. The present work was written and favorite works of the chamber four years before Debussy's opera, as music literature are generally chosen incidental music to an English pro- for these broadcasts. duction of Maeterlinck's play, star- Plans for the 1943-1944 Columbia's Mélisande spinning in the third act; pealing to the older folks at home, and the finale, Sicilienne, is asso- and we have been assured by many

JULY, 1943

Verdi: La Traviata-Ah! fors' è lui great interest at home.

(scena); Bidu Sayao (soprano) with orchestra conducted by Erich Leinsdorf. Columbia disc 71451-D.

The soprano recreates her character admirably without exaggeration. The recording is satisfactory.

Radio Sponsors Increase Use of Great Music

(Continued from Page 436)

that is easy to listen to. Hence this

Mr. Wallenstein, while creating a ever, offers better balanced recording. popular program for the summer, Beethoven: Quartet in E-flat, Opus 127; has not, however, abandoned, to the and highly valued chamber orches-

EWT). The NBC String Quartet is Fauré: Incidental Music to Pelléas and not always the same group of mu-Symphony Orchestra and are not It would be senseless to deny that always confined to four musicians,

ring Mrs. Patrick Campbell. There School of the Air have recently been are three pieces here; the first is the formulated. An exciting and stimuprelude to the play suggesting the lating series of broadcasts is planned. forest scene of the opening; the sec- These programs, designed primarily ond, Fileuse, is an entr'acte depicting for classrooms are nonetheless apclated with the tragic closing scene readers that the musical programs in which occurs Melisande's death, in particular have been followed with

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A String Approach to Mozart

(Continued from Page 480)

depends upon more than fifteen essarily be raised. minutes of trilling with the fifth finger. It depends upon the deep, studied musicianship of the performer. Take time, then, from the conventional veneration of 'war-horses' and 'show' to discover for yourself what the beauties and the difficulties of Mozart are. When you have truly grasped the beauties, the difficulties Is it not love or devotion for a subli-

Why Not Better Violinists?

(Continued from Page 434)

seventy separate parts of a violin are develop and feed such patriotism. adjust violins. For example, a violin Such a notion is absurdly false. bridge may cost from fifteen cents Bands could arouse, weld, and in-

each piece and each procedure. He that must not go unheeded. learns, for example, that the purfling The challenge to our Army is:

tell if a bow needs repairing and can generally diagnose the many ills a violin is subject to.

Given more playable instruments which are kept in good repair the standard of violin playing must nec-

Band Music and Patriotism

(Continued from Page 444)

will begin to seem, not less difficult, mated ideal? That ideal to-day is certainly, but more grasp-able, too. America and its institutions and way Then you have the soundest possible of living. It must be constantly nourhand-hold upon an approach to ished. A lasting patriotism feeds not on shoddy emotionalism, but upon a reincarnation of those values held dear to any group of people. It must be expressed in order to become contagious. Patriotic hysteria is not what. is wanted. A sound, equilibrated emotionalism is what is needed; that which is conceived and nurtured in American idealism. Patriotism which violin, such as Milstein's \$25,000.00 possesses inherently good values must. Stradivarius is worthless musically if become a part of the corporate body in need of repairs or adjustment. The that cherishes them. Good bands will

made and fitted together with great Patriotism is commonly known or skill and precision. Their dimensions expressed by such verbal catch and quality of workmanship have phrases as: "Let's sustain morale," immediate bearing on the acoustical "Remember Pearl Harbor," "Sustain properties of the tone. If they become Loyalty," "Enliven Hope and Devoloose or warped or cracked the vio- tion," and "Quicken Appreciation." lin's tone is impaired. Glue becomes It creates a state of loyal belongingloosened, changes of temperature ness; it establishes a cohesiveness cause contraction and consequent that is above self-interests, whether warping of parts. For many reasons they be religious, sociological, or poall violins need constant care and litical. It is a condition of mind. It watchfulness if they are to produce is an everpresent something that the best possible results. Further- collectively becomes analyzable. It more, only experienced violin mak- may be argued that patriotic zeal ers should be allowed to repair or once established will burn forever.

up but usually a new bridge on a spire a heterogeneous nation through violin is worth seventy-five cents or the aesthetic power of musical emoone dollar because of the labor and tion. Patriotism is an intangible. skill necessary to fit it to the violin. Patriotism viewed objectively makes The violin repair man, however, for a more conscious citizenry. Patriis of no use unless the pupil or his otism stimulates the consciousness of parents realize the violin's condition a belongingness to a group. Patriotand take action on it. This is where ism makes the democratic ideal the music teacher comes in. For ex- throb. Patriotism may even be at the ample, in one college in Iowa there heart of the ideal. The great wealth is a glass-enclosed case containing of instrumental talent latent in Army the different parts of a violin in all camps will be influential only in prostages of construction. From the portion to its exploitation, American rough slabs of maple and spruce, to educational institutions have develthe finished product the student oped great quantities of musicianteacher learns the how and why of ship. This is a challenge and a charge

is an inlay for protection, not just What is going to be done with the a black line; he learns what the musical endowment that exists in its bass-bar and soundpost are; how midst? Our bands are certain to play the ribs and linings are made and a part in giving courage to our citifitted. He knows what and where the zenry while sustaining those democorner blocks are; why pegs hold or cratic principles which they believe don't hold; and can recognize the to be right. Bands and all types of good points of a violin as well as the instrumental music become a potent bad ones. He can make minor repairs factor in the successful employment himself such as replacing strings, of our nation's human and material tuners, and tail pieces. He learns to resources.

Left-Handed Musicians

(Continued from Page 434)

nuently discussed in psychological (Donizetti)Th. Lesch and medical journals. Generally speaking, most authorities stress the Believe Me, If All Those Endearing value of ambidextrous training. Here is a list of piano compositions Sextette from "Lucia di Lammermoor" for the left hand:

Composer Gr. Five Little Tunes for Five Little Fingers... ... Mildred Adair 1-2 Five Little Fingers ... Milorea daar Fisch Bagatelles ... Francesco Berger 4 On the Lagoon. Op. 165 ... Georg Eggeling Romanze. Op. 200, No. 1. W. Fink 4 Drawing Room Study, Carl W. Greutleh 1 Traumerel (Schumann) ... F. L. Hatch 5 Annie Laurie and Robin Adair ... 4 Marcella A. Henry 3 Gem from "Martha" (Flotow) Marcella A. Henry 3 Home Sweet Home...Marcella A. Henry Shepherd's Luilaby...Marcella A. Henry Evening Song. Op. 31, No. 1 A. Hollaender Venetian Serenade (O Soie Mio) Venetian Serenade (O Sole Milo)

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Twenty-eight Melodious and Instructive Twenty-eight Melotious and instructive Left Hand Etudes. August W. Hoffmann March, Op. 43, No. 5..., Ferd. Hummel Polka-Mignonne (Duet for two left hands)Clara Koehler-Heberlein 4 Long Long Ago, and Meiody from
"Oberon". L. Koehler
Festival Polonaise. Richard Krentzlin Richard Krentzlin

The subject of ambidexterity is fre- Sextette from "Lucia di Lammermoor"Th. Leschetizky 10 H. Lichner 4 Young Charms Deep River (Spiritual)P. W. Orem 4 (Donizetti) Left Hand Technic. ...I. Philipp 5-7 Theme, Op. 10, No. 5.....E. Pirkhert March of the Midgets.....Daniel Rowe Left Hand Proficiency—20 Original Study Pieces and Transcriptions A. Sartorio 3-5

Lovely Dorothy (Weber) ... A. Sartorio 4

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Largo) ...A. Sartorio 4 Studies for the Left Hand Alone, Op. 1103 Ten Melodious Study Pieces for the Left Hand Alone, Op. 1136...A. Sartorio 3-4 Nocturne, Op. 9, No. 2...A. Scriabine 8 Prelude, Op. 9, No. 1 A. Scriabine 6 Fairies' Nuptiai March Geo. L. Spaulding Monarch of All......Geo. L. Spaulding Valse Sentimentale....Geo: L. Spaulding Waltzing Nymphs.....Geo. L. Spaulding Serenade On 350 No. 3 F. Spindler Valse CapricePaul Valdemar Melody Paul Valdemar 319 Autumn Leaves Enrico Mineo Home Sweet Home.....James M. Wehli Waltz in A-flat, Op. 39, No. 15 (Brahms) Sara Scott Woods Nocturne in E-flat (Chopin) . Mary Wurm Valse d'Adele....Geza Zichy 7 E. R. Kroeger 5-6 Left Hand Recreation Album (29 Pieces) 3-5

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Musical Wartime Needs

(Continued from Page 449)

come, an application of the informa- are new to the subject, but also for over to listening to an excellent re- Questions should be encouraged and cording of "Pagliacci."

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Romance Voices at Even

Other Subjects

The eighth meeting, "Musical Art and the Piano," took up the discussion of the instrument, and the great encouraged. literature of the piano. Illustrations were furnished by talented students and by artist recordings.

fluence of the church. In this meeting as in all others, the emphasis its appeal is instant. was on listening to much beautiful music, rather than in merely discussing facts concerning it.

Organist," gave the group a better understanding of the instrument, organist.

course and presented "Music for they possibly can. Children." Differences in teaching

to-day, rather than in the past. The cal great with whom we have been class should be encouraged to read privileged to associate.

JULY, 1943.

first were suggested, and the class for background. In this way interest was prepared for the meeting to is maintained, not only for those who tion. The next meeting was given those with some knowledge of music. suggestions invited, as to how the course may be made most helpful. It should be made clear that the course is introductory in character. Much listening to the records should be

Perhaps the most worth-while aim the course can have is that of increasing the recognition of the beauty "Sacred Music," discussed the place in great music. It is an aim that is of music in the church, the debt at once modest and far-reaching, for owed by music to the fostering in- a lifetime is not long enough to seek understanding of musical beauty, yet

Musicians have a real opportunity to offer such a community service in times when people need a worth-"Modern Pipe Organ Music and the while interest as relief from unusual stress. To give them an hour of stimulating music is to send them organ music, and the art of the back to work refreshed and encouraged. Since they have less leisure The last meeting summed up the than ever, they must use it as well as

Music appreciation for the comappreciation to children, and illus- munity can fill a real need. We ought tration and discussion of music writ- not to condemn lack of musical taste ten for children, formed the topics. if we do nothing to share the love It is well to keep the course timely, of great music which we have gained with emphasis on what is being done through the generosity of the musi-

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Tunior Stude

A Fine Idea by Adeline Curry

from their Music Club meeting. "That letter: is going to be a fine recital we are Dear Dad: to have this month, Bob," said John.

with us performers."

to come to this one." "All right. Let's write them special Every one of the fathers was pleas-

invitations."

can have the whole recital just for father attended the recital and con-

John, of course, thought that a fine "How did you like it?" Bob asked to grasp the meaning of music. He to use them, not only to give pleasure idea, and so did Miss Gray. They his father afterwards. called her on the 'phone that evening "Fine! I never knew pupils' recitals and uneasy, he heard the adjudicator try flying through the clouds as a and talked it over. In a day or two, could be so good. I'll come to the next speak to the students who were soon skillful pilot, the father of each pupil, taking part one, too. Don't forget to count me in."

John and Bob were walking home in the recital, received the following

We are having an ensemble recital "Yes, I think so, too," answered (duets, trios, quartettes) given by the Bob. "because I think we all get tired members of our Music Club, and it is of having nothing but solos; I think being planned just for your enterthe ensembles will be popular with tainment and pleasure. The pieces everyone in the audience as well as will be short and the recital will last exactly thirty minutes. Mothers, "I wish my father would come. He aunts and cousins are strictly unnever comes to any of our recitals." invited, so please come. Refreshments "Neither does mine. Let's get them will be served.

Yours for music,

antly surprised when he received the "I have a better idea than that," invitation, signed by his own son or said Bob, "let's ask Miss Gray if we daughter; and needless to say, every sidered it a great success.

Fingers and Wings

bu Hermia Harris Fraser

The young pilots were merry in to play for him, saying, "You see their quarters after the big event of boys, playing the piano does not only the season. The winning of their develop your fingers, but also quickwings after months of self-denial ens your musical sense and develops and hard flying, nights without your mind as nothing else can. T sleep, surely called for a bit of fun, myself was a flyer in the first World now that the training was over. Dick War, and they told me then that the Halset was merriest of all, bounding men who could play on musical inabout the long room like a school boy. struments learned to fly a plane more

"Sit down and play something for quickly than those who could not us on the piano, Dick," urged one of because playing instruments trains the pilots us to do different things with each

Dick pulled up the bench and hand simultaneously." spread his long legs toward the ped- The adjudicator had a lot more to als and his long fingers over the keys. say, but Dick's mind had wandered Then suddenly the music of a gay as he looked proudly at his own Highland Dance filled the room, clumsy hands. Why, of course, he "Swing it," his friend shouted. But would play well! Perhaps, someday, Dick did 1 ot swing it; in fact he it will become easier and easier. Perscarcely heard the call.

All at once he felt as though he flyer himself and be able to do wonwere back in his home town, a boy derful things with those clumsy again, sitting in a large hall and fingers! waiting his turn to play in the Fes- "Dick Halset next," the adjudicator tival. Miss Green had told him he had called, and Dick remembered simply must play well—not only well, how he stepped forward, no longer but perfectly, she had said. And Dick apprehensive, because he was lookknew he could not play very well, ing ahead to future years. Of course much less perfectly, for his fingers he played his piece as never before, were clumsy and his mind was slow knowing in his own heart that he



Garden Notes by Ida Tyson Wagner

Dewdrops are the notes

With which an elf composes

Little tinkly tunes To waken all the roses.

haps, someday, he might become a

was doing his level best, . .

Now Dick Halsey, pilot, was listen-

ing to himself playing the Highland

Dance to his co-pilots, knowing, too,

that he was playing well. "Very

good," he laughed, whirling around

on the bench to face his astonished

friends. "I think I did rather well."

Then he put his hands up to his

little metal wings which he was

proudly wearing on his coat. Yes, the

schoolboy hands had come a long

way, thanks to many hours of prac-

Albert and the Cash Register by Gertrude Greenhalgh Walker

Albert had just returned from the ing, and Miss Brown says it is because store with the groceries his mother I do not feel the keyboard. She says had asked him to buy, and taking I should be able to read by feeling the sales slip out of the bag he the keys instead of looking at them. thoughtfully added the column of So now, if the grocery clerk can look figures.

try that plan on the piano."

at the groceries and at the same time and send in some more knitted time in wheeled chairs before they "That's correct" he said. "That punch the correct amounts on his squares (four-and-a-half inches) for recover, Perhaps someone you know That's correct he said. That pound and the said of the mistake, it seems to me I should though the weather is warm now, the helped to knit!

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try that plan on the plano." mistake, it seems to me I snowd "How can you play a sales slip catch up to him and do the same not nee plano, Albert? That just does on the plano, That's what Miss Brown not make sense!" exclaimed his calls the touch system." "Good for you Albert. Try it. And more wounded soldiers to be cared more wounded soldiers to be cared more wounded soldiers to be cared the more wounded sold

Keep up the good work, knitters, for the wounded who must pass some

mother, "Good for you Albert, Try II. And more wounded soldiers to be cared for. The men like the bright colors for the substances and as they are were useful almost for. The mean the substances and almost for the substances and the substances and the substances are substances are substances and the substances are substances.

- a About when dld the piano take inal stories or essays on a the place of the harpsichord in given subject, and for corgeneral use?
- Beethoven write?
- d What are some of the differences between folk-songs and art songs?
- e What are some differences hetween the classic and the roman- All entries must be tic style in musical composition?

Tarme

- f What is the difference between a alissando and a cadenza?
- g Give three terms that indicate a slow speed in playing.
- h. Give two terms that indicate a fast speed in playing.

Keuboard Harmony

- i Give the names of the triads on the seven degrees of the scale.
- + Play them, hands together without stumbles, on any two major and any two minor scales.

Musical Program

Arrange your musical program from pieces learned during the past season. Have each one play his favorite piece, playing it better than ever before, together with his least favorite one, playing it just as well as his favorite one. Those who have no choice in the matter may play any DEAR JUNIOR ETUDE: of the pieces they learned during the past season.

Keyboard Puzzle

by Emma Beck

How many keyboard instruments can you find in the square? Start



any place, move in any direction. The path from one instrument to the next is not continuous. Letters may be used more than once.

DEAS JOHOS ETURE:

1 have heard Jascha Heifetz and Yehudi Menshihu play here in Cuba and I have decided and the second of the se

JULY, 1943

Junior Club Outline No. 23 The JUNIOR ETUDE will Junior Etude prizes each month for the most interesting and orig-

C. under twelve years. given subject, and for correct answers to puzzles,

Contest is open to all boys and girls unthis page
of eighten years of age, whether a lu
Contest is open to all boys and girls unthis page
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How many piano concertos did der eighteen years of age, whether a Ju- ETUDE. The thirty next best contributors nior Club member or not. Contestants will be given a rating of honorable menof mood. It may give one a cheerful feeling or make him feel energetic or pensive. The clarinet has three distinct qualities of what instruments make a string are grouped according to age as follows: tion.

SUBJECT FOR THIS MONTH

"The Band"

received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Ps., not later than July 22, Winners will appear in the October issue.

- CONTEST RULES -

Contributions must contain no ever one hundred and fity words.

Name, age and clease (A, B or the message in upper left corner and your address in
the upper right corner or paper, if you need more than one sheet of paper, be
sure to do this on each above.

sure to do this on each sheet.

S. Write on one side of paper only and do not use a typewriter.

4. De not have anyone copy your work for you.

S. Clubs or schools are requested to hold a preliminary contest and to submit not more than six entiries (two for each class).

Entries which do not meet these requirements will not be eligible for prizes.



(Anyone wishing to answer letters on this page may address their envelope in care of the Junior Etude.)

Enclosed please find my answer to the puzzle and not sears. I hope they reach you thus as a lamost forgot to send them as my brother was drafted into the army last week and I was thinking of him, who is so young and had to soon be over so he and all of our other boys can come home to those they love and those who love them. I'll do better in the next From your friend, Dwight RENEKER,

Pennsylvania (Age 11)

Music plays an important part in my life Music plays an important part in my life as I play solo trumpet in our high school band, and I play piano also. Music for me is a medicine. Every time I get cross I go to the piano and play for about ten minutes and I am like a different person. The Etude to one of my lesson books and I am studying with the control of t hard for a musical education, as I wish to be a composer or music teacher when I grow up. My favorite composer is Bach.
From your friend,
BARBARA JEAN ERICKSON (Age 12),

Letter Box List

Letters have been received recently from Joyce Elsine Harris; Jeanne Grobengieser; Marjorie Trombley; Billy Pace; Barbara Ann Reed; Julia Burne Davis; Sara Winter; Anno-lyn Jean Howick; Phyllis Kline; Rosella Brink.

Do-It-With-Music Came

By Therese Roden Dunn One player is chosen to leave the

room while the others decide what the absent one must do upon returning to the room-he must pick up some article, stand in front of another player, go through an open door, or some similar act. After this is decided, "it" returns and some one plays the piano, playing louder and plays the plants, playing house a control from as Still; Peter C. Conrad; Lucile louder as "it" wanders away from the samons; Ester Samity, Jean Mare Cuming-task and softer and softer as he nears the objective. Very often difficult and mare Claire Corbi; Jeanel Lamothe; Vermell Marie Claire Corbiel; Leona Lamothe; Vermell funny things are done in this way
funny things are done in this
Sample Charles Cornel; Leona Lamoute; Vermell
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Sample Charles Cornel; Leona Lamoute; Vermell
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Sample Charl without a word being spoken. When the task is accomplished with the help of the music another player behavior. Eight a specific free family and the music another player behavior. comes "it" in like manner.

Distorted Fingers Dedicated to the Weak-Finger Players By Frances Taylor Rather

Class A, fifteen to eight-

een years of age: Class

B. twelve to fifteen: Class

Poor, weak, distorted finger joints, Unsightly, cramped, and bent, Will never bring fine playing, Nor real development.

But concentrated, steady drill, With unremitting care. Will put those crippled weaklings In super-fine repair.

Keep fingers curved, and do your best To overcome this ill. Distortions must be conquered well. If you would play with skill.



Dwighl and Roy Reneker (Age 11 and 9)

Chain Puzzle:

Marian Slomka; John Butti; Eleanore Hazel; Marian Siomka; John Butti; Eleanore Hazel; Rose Ann Urycki; Margaret R. Walker; Arthur St. Julian Brown; Frederick R. Smith, Jr.; Marvine Shaffer: Zona Lillian Gogel; Judy Conrad; Thomas Still; Peter C. Conrad; Lucile

Class A. Wiletta Stroh (Age 15), Missouri

Class B, Rose Marie Mikell (Age 14), South Carolina Class C, Angelina Pietak, New York Honorable Mention for Endless

My Favorite Instrument

(Prize winner in Class A)

The clarinet is my favorite musical instru-

ment. It has a mellow tone which is pleasing to

with other instruments. With this wide varia-tion the clarinet can express almost any kind

tone; its lower tones are dark and gloomy, the middle tones are soprano and the high ones are

shrill and exciting. A good clarinet player uses all these equally well. When a person learns to play a clarinet well, he should have a feeling

of accomplishment, for it is a difficult instru-

My Favorite Instrument

(Prize winner in Class B)

I believe my favorite instrument is the drum

Drums make one feel alive and full of pep. They make one want to get out and have fun.

I think that now, during the war, there is a great need to make people feel full of pep and vigor in order to keep their spirits up.

The drum is called the battery of the orches-tra because without it the orchestra would have

nothing to run on, or in other words, no rhythm. It is also one of the oldest instruments.

as it was used back in the days of David. Be-fore nations were civilized we find them each

using their own type of music. But whether that nation be the ancient Syrians, Norsemen. Indians, or jungle tribes, beating upon a sur-

face of some sort formed the basis of their music. Thes: crude instruments, fashioned by the primitive people themselves, were the fore-

My Favorite Instrument

(Prize winner in Class C)

My favorite instrument is the violin. I have

My favorite instrument is the violit. I have been taking lessons on the piano for four years and hope to continue until I go to high school, then I want to start the violin and maybe play

in the orchestra. After I have taken plane lessons for that length of time I will be able to

lessons for that length of thine I will come play the violin much better and it will come easier to me. I was never very much interested in the violin until I heard my grandfather play.

in the violin until I heard my granditation play. When he was younger he played in an orchestra and now he is going to have this same violin fixed up for me. Then the fun will begin! He aiso said that some day he will bring tit up, and while I play the plano he will play the violin.

while I play the plant he win play the violini. Some day maybe I will play as well as he! I think that anyone who has a chance to take lessons on an instrument and does not do so is foolish. For me, it is music and fiddle! Elinor Tibbits (Age 11),

Prize Winners for Endless

Chain Puzzle in April:

runners of our present system of drums. Sally Sizer (Age 14)

Donald Applegate (Age 15)

Honorable Mention for April Essays:

Thomas Still; Elsie Hewitt; James Holmes; Peter C. Conrad; Audrey Garvin; Susan Sist-tery; Jimmy Oettel; Marilyn Albertson; Ruth Forsting; Edith O'Nell; Etta June Boatin; Elnor Goertz; Kenley Peck; Jodell Fowler; Mary Frances Faison; Devera Wendt; Nellie Kyer; Beverly Smith; Elizabeth Anne Goodman; Harold Hennigsen; Joan Payne; Ruth Anne Berry; Jean Marie Cunningham; Elsie Bowie; Mary Helen Tate; Leatrice Brunswig; Joyce E. Ra-benold; Ruth Caplinger; Virginia Johnson; Rachel Fay Armstrong; Alfreda Pietak.

THE COVER FOR THIS MONTH-Presiident Roosevelt (in a letter to Mr. C. M. Tremaine, who for years has done America a great service as Chairman of the National Bureau For the Advancement of Music and which work he is now continuing as Secretary of the National and Inter-American Music Committee affiliated with the National Recreation Association) made some significant observations on the worth of music to the United States in war-time, These observations inspired the cover on this issue, and with the photographic help of the Harold M. Lambert Studios of Philadelphia and the artist ability of Miss Verna Shaffer of Philadelphia, we have a poster cover which on the thousands and thousands of copies of THE ETUDE MUSIC MAG-AZINE going to subscribers and displayed on newsstands and in music stores throughout the country will acquaint many with these notable statements on music from our President.

MAKE-A-NEW-ETUDE FRIEND TRIAL OF-FER-In an effort to meet governmental restrictions on paper consumption, some publishers have discontinued short term offers. The publishers of THE ETUDE are trying very hard to avoid this because it is felt that such offers are the best means of creating new friends and readers.

Therefore, we are trying to meet the restrictions in other ways and again we are offering our annual summer trial subscription of three issues for 35c. Subscribers will welcome this opportunity to introduce THE ETUDE to their musical friends in this inexpensive way and in many cases will find one of these trial subscriptions the most acceptable gift for some special occasion with a minimum of outlay.

However, we urge every one interested in this trial offer to send in his order as early as possible to avoid disappointment that might possibly result from anticipated additional restrictions on paper consumption.

"THE MUSIC AMERICA LOVES BEST"-The foregoing is the title of a remarkable new 350-page catalog just issued by RCA Victor. This catalog contains all currently available Victor and Bluebird Records. Here is a listing of recorded music of all categories from folksongs to symphonies and from "boogie-voogie" to "sweet and the listings under composers' names. with the front and back covers printed in four colors, and beside the two inside color covers there are 16 pages of vital

partment gladly will send a copy of this shaft which has been honed and polished may now be ordered at the special adcatalog to anyone sending a request for to within 1/20th a thickness of a human vance of publication cash price of 25 it accompanied by the nominal price of hair of absolute smoothness. Each cents, postpaid; delivery to be made as 25 cents to cover its cost. Just address PPANSTIEHL NEEDLE is delivered securely soon as the book is released from the Pa. This Record Department, despite war genuine Pranstrehl NEEDLE. conditions limiting the available stocks of records, is serving record buyers in all parts of the country on Victor Red Seal FAVORITE HYMNS-In Easy Arrangements new book of short studies is planned for parts of the country on vetor nea sear FAVORITE IN MANAGEMENT FOR A PARTINGENESS. THE WORLD STANDARD S Records, Victor and Buebra reputar for Fines Date-Coffputes use Arthurges by
Records, Victor Record Albums, Victor Ada Richer-The enthusiastic response. It will be published in the popular Music and second planes, the latter being a Records, visual records, and in fact every- which greeted Mrs. Richter's My Own Mastery Series, to which Mr. Lemont has reduction of the original orchestral ac-

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All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices ab bly only to orders blaced NOW elivery (bostbaid) will be made when the books are published. Paragraphs describing each publication appear on these pages,

Album of Fovorite First Position Pieces-Bollods of Poul Bunyon-Charol Cycle Strong Arnold Richter Child's Czerny Fovorite Hymns—Piana Duet. First Ensemble Album Gems al Mosterworks for the Urgan Tonner
Portroits of the World's Best-Known
Musiclans
Rhopsody in D Minar. Federer
Singing Children of the Sun. Lieurance
Sixteen Short Etudes
Sixteen Short Etudes
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Ware For America—Operatio Fitzgerald-Holl .60

the famous Pranstient NEEdle, which is swing." What will please the lover of considered the finest phonographic needle good music is the classifying of groups available. This remarkable needle which sells for \$1.50 is guaranteed for 4,000 This catalog is handsomely produced playings, and many have tested it to and G, and include only the common double this number of playings. The rhythmic figures, Containing charming PEANSTIEHL NEEDLE gives genuine and illustrations, and clever titles in lieu of lasting satisfaction at a lower needle numbers, pleasure is added to the necesinformation dressed with beautiful color cost per year, and saves the nuisance sary work of founding a good basic and bother of changing needles fre- technic. The THEODORE PRESSER Co. Record De- quently. It is a tempered, flexible steel the Theodore Presser Co. Record Depart- sealed in a plastic container to insure the press. ment, 1712 Chestnut Street, Philadelphia, buyer receiving a perfect unused and

Our Record Department also can supply known hymns, has prompted her to pre- Studies for Technic and Style,

This book will contain twenty popular with amateur groups, and high school hymns in easy effective four-hand ar- and junior college dramatic societies. rangements, easy to read and thoroughly pianistic in style. An effort has been made of five sopranos, two mezzo-sopranos, one to keep the prime and secondo parts at contralto, two tenors, one baritone, one an equal grade level so that parts can be bass, and several non-singers. Besides the interchanged between players at will. The customary solos and duets, there are first verse of each hymn will accompany choruses for boys, girls, and mixed voices, the music which, in every case, will be Production will require no expensive cosplaced in a key suitable for congrega- tumes and there are no difficult staging tional or group singing,

has selected to appear in this book are: Come, Thou Almighty King; Nearer, My festively decorated with balloons, paper God, to Thee; Onward, Christian Soldiers; Sweet Hour of Prayer; Praise God, from colors for Act II. Whom all Blessings Flow; Jesus, Lover Light; and Abide with Me.

process of preparation, a single copy may is released. be ordered at our special advance of publication cash price of 35 cents, postpaid. Copyright restrictions limit the sale of this book to the United States and its RHAPSODY IN D MINOR, for Solo Piono possessions

THE CHILD'S CZERNY-Selected Studies for the Piono Beginner-Compiled by Hugh Arnold.-A new sugar-coated exercise book for young piano students brings the famous exercises of Carl Czerny to the young students of today. Arranged for treble and bass clefs, the exercises have been limited to the easier keys of C, F,

A single copy of THE CHILD'S CZERNY

SIXTEEN SHORT ETUDES FOR TECHNIC an appealing cantabile alternates be-AND PHRASING, by Cedrie W. Lemont-This tween the two parts.

The studies are designed to cover a wide range of technical problems such as rapidly repeated notes, legato thirds and sixths, left and right hand octaves, arpeggios for both hands, melody work sustained against an arpeggiated accompaniment, chord studies, embellishments, and phrasing. The easier major and minor kevs are introduced. Those teachers familiar with the original compositions of this composer will know that these problems are presented with melodious and fluent music which is a pleasure to play, Teachers who have not already placed an order for this useful book should do so now while the special advance of publication cash price of 25 cents, postpaid. is still in effect

WE'RE FOR AMERICA-Operetta in Two Acts for Mixed Voices-Book by Theela Fitzgerald, Lurics and Music by Marian Hall .- The definitely patriotic nature of this delightful work makes its publication particularly opportune at this time. Its engaging story, sparkling dialogue, and catchy pare a similar volume for piano duet. melodies augur well for its popularity

The leading parts require the services problems. All of the action takes place in A few of the hymns which Mrs. Richter the gymnasium of the Livermore Junior College, locale of the play, which may be flowers, streamers and shakers of various

A single copy of this operetta may now of My Soul; Rock of Ages; Lead, Kindly be ordered at the special advance of publication cash price of 60 cents, postpaid, While this attractive book is in the delivery to be made as soon as the book

> and Orchestra, by Ralph Federer, -This composer's many admirers will be delighted to know that we now have in preparation this splendid new work in a larger form from his pen. Reflecting anew Mr. Federer's inventive and melodic gifts this striking concert number will fill a void long apparent in the field of easier concert literature.

> Conceived as a work in one movement, this RHAPSODY IN D MINOR embraces a succession of tempi which at once suggests the varied moods of a concerto. Following the opening Adagio, there comes an engaging Molto Moderato, in which the solo instrument provides an ornamental background for a well defined melody in the accompaniment. Then there comes a beautiful Andante Religioso for the soloist alone, the theme of which is later stated in the accompaniment beneath some engaging octave figuration in the solo part. The closing Allegro, with its vibrant material for the solo and accompanying parts, is preceded

Charge a recovery and the great Hymn Book, a collection of easy and ef-thing that is available today in the great Hymn Book, a collection of easy and ef-already contributed such successful books companiment. However, for use at school fective plano solo arrangements of well- as Facile Fingers and Eighteen Short and regular orchestral concerts, or with orchestras of a popular type, the instru-

mental parts, in manuscript, will be SINGING CHILDREN OF THE SUN-A Book of any number. To this end most of the ALBUM OF FIRST POSITION PIECES FOR mostal parts, most all basis. The time re- of Indian Songs for Uniton Singing, by parts are to be published in score with VIOLA AND PIANO.—Despite its sweetness, available on a company of canon Sanguag, oy parts are to be published in score with VIOLA AND PIANO.—Despite its sweetness, saired for performance is estimated to Thurlow Lieurance.—Here is something new three others, making four harmony parts warmth and richness of tone this noble he between seven and eight minutes.

A copy of the two plane parts, may lection of Indian songs, arranged and use in group playing. Parts A and B "coming into its own", the Theodore work provided now at the special advance compiled by Dr. Lieurance, distinguished will provide duet material, trios can be Presser Company to meet the need for of publication cash price of 50 cents, of pluntation of diately after publication.

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Especially useful in compiling program notes and for reference work in music appreciation or history classes, this publication will also make interesting reading for all who are interested in music, either professionally or as a layman.

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Elsie Duncan Yale. demands, Thy God Reignerh will give the grasp of numberless singing societies ample opportunity to all concerned. There everywhere. are fine choral passages for mixed voices and for male voices, and also a lovely trio for treble voices. There is an aria each for soprano, alto, tenor, and bariDelivery will be made as soon as the book kowsky attest to the superior quality of tone, and a melodious duet for soprano is ready. and alto. Too, at times, there are appropriate scriptural passages to be read by the pastor or a special narrator.

An idea of the general appeal of this Forest Fair; The Valleys; The Purple and with a more extended range of pos-Hills, The Lilies, O Fear Not Ye Who sibilities than provided in the usual band may be made to meet the needs of those ETUDE subscriptions. Trust Him; Forget Not God; and Reign or orchestra collection. Especially is this playing on large instruments. O'er Our Lives.

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JULY, 1943

comfortable range suitable for unison balance.

and will fit into a handbag or pocket. A by Dvořák; and Dark Eyes. single copy of this new book may be orthe work comes off the press.

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aginative minds, sprang into being, a vance of publication cash price of 15 fires of North American lumber camps. cents for the Conductor's Score (Plano). Here, by repetition and constant retelling Copyright restrictions will limit the sale of his exploits, he became a high light in of this work to the United States and its for the Volunteer Choir, by Lawrence Keat- our native lore. Possessed of fantastic possessions. unprecedented capacity for food, he was long the fictional joy and inspiration of

the year. As in the cases of his former a mixed chorus of fair attainments, and Tonner.—Careful editing and arranging, works, the text, made up of original and also the services of a baritone-narrator. done with the beginning organist in WE STILL HAVE ATTRACTIVE PREMIUMS The music throughout, however, reflects mind, make this an outstanding volume. the composer's wise judgment concerning The contents include works of the great have an acceptable, if not wide, selection While it will make no excessive vocal vocal demands, which will place it within masters easily adaptable to the medium of premiums for securing subscriptions to

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A single copy of any or all of the parts Paul Bunyan, hardy figment of im- you need may be reserved now at the ad-'superman", around the gleaming camp- cents for each instrumental part, and 35

GEMS OF MASTERWORKS FOR THE OR-A performance of this work requires GAN-Compiled and Arranged by Paul ed with an eye to their use in both eliminated some of the premiums regchurch and home. Names of composers ularly featured. Herewith we list several delssohn, Mozart, Schumann, and Tschai- which are available:

it is written on two staves, thus alleviat- new yearly subscriptions to THE ETUDE. ing the beginner's difficulty of learning to read from three staves simultaneously. the individual numbers, among which ond Orchestra Instruments, Arranged by Great care has been given to provide are: Thy God Reigneth; The Stars; The Howard S. Monger.—There exists a need for suitable registration for the small two which should be available to people in Sun, The Sea is His; Peace, Be Still; O ensemble material more generally useful manual organ as well as for the Hamburghous the up-to-date home, school or office, It would forem and of course admittations may be secured for the course of an attack.

we now oner.

The chief feature of Dr. Monger's col- restrictions limit the sale of this book to One new yearly subscription to THE

in the way of song books for home, school, in all. These have been designated as instrument of the string family has freand community use. This excellent col- A, B, C, and D so as to simplify their quently been neglected, but now that it is composer and arranger, contains 16 favorplayed from A, B, and C, and quartets pieces for viola beginners is going to known songs as By the Waters of Min- from the Conductor's Score, will supply POSITION PIECES FOR VIOLIN AND netonka, Where the Blue Heron Nests, harmonic support and amplification. PIANO in arrangements for viola and By Singing Waters, and Wi-um. In ad- When more than four players wish to piano. Mr. August Molzer has taken care dition, several heretofore unpublished participate, judicious "doubling" in the of the matters of transposition and editsongs are also included. Care has been various parts will do much to enrich the ing to make of this a volume of real taken to keep all the vocal parts in a music and develop a proper feeling for worth to the young viola student. Compositions by Papini, Kern, Quiros, Greenwald, Zimmerman, Franklin, Haesche, This book of unison songs, complete teen favorite numbers, among which will and Tourneur are included among the with piano accompaniments and inter- be Aloha Oa; Home on the Range; Coun- twenty-two pieces of real educational

Prior to its release from the press, a book" size which will be easy to handle Sibelius' "Finlandia;" the popular Largo single copy of Album of First Position PIECES FOR VIOLA AND PIANO MAY be re-Instrumentation for the Frast ENSEM- served at the special advance of pubdered now at our special advance of BLE ALBUM, published with four harmony lication cash price of 50 cents, postpaid. publication cash price of 20 cents, post- parts in score, will be provided for: However, the sale is limited to the United

> ORDER SUPPLIES EARLY FOR NEXT SEA-SON_Teachers and other active music workers should not delay preparing as early as possible for next season's music needs. Summertime ordering of supplies in anticination of needs to start the Fall season is a wise procedure since this may be done under Presser's "Early Order" Plan with an enjoyment of all the credit and examination privileges that would be given on an order placed in September. In other words, "On Sale" orders are charged to the 1943-1944 season, and music secured "On Approval" and ordinarily subject to 30 days examination privileges may be secured in the summer months with return privileges extended to October 1st. With help shortages paper limitations, and war-time transportation problems, this "Early Order" advice is important this year. If not familiar with the "Early Order" plan just send a postal request to Theodore Presser Co., Philadelphia (1). Pa., for details,

NEW AMERICAN COOK BOOK-A most useful volume containing over 5000 The special feature of GEMS or Mas- recipes and household hints for the mod-TERWORKS FOR THE ORGAN is the fact that ern home. This book may be had for two

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BON BON DISH-This is one of the The special advance of publication cash very few articles of this type that we are A single copy of this fine cantata may chestral groups. Hence the interesting price is 80 cents, postpaid, per single able to supply It is made of wrought now be reserved at the special advance and exceedingly useful collection, which copy, Delivery to be made as soon as the aluminum, Butler finish, 3% long, 4% of multi-outer the copy, Delivery to be made as soon as the aluminum, Butler finish, 3% long, 4% of multi-outer the copy, Delivery to be made as soon as the aluminum, Butler finish, 3% long, 4% of the copy of this fine cantata may chestral groups. ETUDE-not your own-will bring this premium to you.

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Problems in Choral Singing

(Continued from Page 440)

and useful set may be had for two new man's definition of 'democracy' as to a chorus. 'somewhere where everyone is as good "In examining candidates for ad-

arately, as practical serving dishes for did modern choral works, of course, which, I believe, is calculated to rethree vegetables. The Server closed meas- which the young choral group could veal the innate musical qualities of ures 11%" long, 9" wide and 3%" deep. study to advantage. Sowerby, William the aspirant rather than his acquired The set may be earned by securing two Schumann, and the English William skills (which may not even be indica-Walton have given us stunning new tive of musicalness!). First, of course, choral things, which are excellent in I test the voice quality by asking the their real, expert, practical treat- candidate to sing a few arpeggios. have presented difficult problems, affect- ment of choral lines and not merely When I am satisfied as to timbre and ing normal service adversely, The Etude good in theory. And, of course, a range, I test for musical ability. I staff is endeavoring to overcome these ob- study of the old music of Palestrina. never hand the candidate a sheet stacles and requests its patrons to be just Di Lasso, and others, is always valu- of new music and ask him to read as reasonable as possible, when there is able—again because of the beauty it. Instead, I test his responsiveness cause for complaint. Some of these con- and interest of the polyphonic ar- to tone and rhythm. First, I strike

When a change of address is desired, as much as possible without accom- to sing them. The accuracy with subscribers are asked to send in notifi- paniment. This strengthens security which he reproduces the pitch and cation of the change, with the old and and musicianship. When a chorus the promptness with which he renew addresses, at least four weeks before depends upon an accompanist, it sponds indicate his ear-quotient, grows lax in its own responsibilities of tune, intonation, and rhythm. Neither do choruses need to be 'big.' mass volume that was the pride of keeping this same rhythmic beat, I singing could be heard at all. At that on, against my pattern. If he sucsand, an orchestra of six hundred, a rhythm and his ability to maintain band of two hundred, and a couple one rhythm against another. If the

Value of à Cappella Singing

promoting musicianship among sing- and other elements, can all be deers is to practice chamber choral veloped in the choral work itself. singing. This is the vocal equivalent Certainly, they are no drawback to of chamber music and quartet play- a choral candidate, but they should ing. It consists in distributing the not be held as necessary pre-requiparts, one to a singer, and making sites. The only 'musts' for choral each individual responsible for the work are voice quality, musical abileffect of music that might be sus- ity, and the desire to participate. tained by a full choir of voices in "What we need to-day is the 'fan' public performance. Madrigals and interest in choral singing—the eneven oratorios are most effective thusiasm of the baseball devotee who when sung in this way. Better than is equally at home as participant on any 'effect,' however, is the training the amateur diamond and as critical that chamber choral singing gives observer at the World Series; who in independence, sight-reading, and takes part, whether he hits the ball general musicianship.

looms as a problem in organizing the pitcher!' (Incidentally, would it choral groups. My feeling is-not to not be interesting if musical audiworry about it. The best way to learn ences became equally vocal in their to read at sight is to read at sight! estimate of performing artists?) It Unquestionably, the ability to read is this spirit of enthusiastic and develops with practice. That is why aware participation that has brought I think it unfortunate to make an choral singing to its present level of

"There are also a number of splen- privileged to direct. I use a system "As to practical working considera- piano (within the candidate's singtions, the young chorus should sing ing range, of course), and ask him

Practical Tests

Next I play a few chords and ask A group of fifty 'live' singers (with- him to sing the upper voice of one, out deadwood that has to be dragged the middle voice of another, and so along) furnishes ample mass tone on. This indicates not only ear-abilfor even the greatest works. Indeed, ity, but musical ability in recognizing when the singing group is too vast, and following voices. Finally, I beat it has to work against mass volume a clearly recognizable rhythm and for lightness, crispness, and clarity. tell the candidate that each beat When one reads, to-day, of the sheer represents a quarter-note. Then, the great Boston Peace Jubilee, for ask him to beat half-notes, or dotted instance, one marvels that any clear half-notes, or eighth-notes, and so event there was a chorus of ten thou- ceeds, he indicates his feeling for of cannon, all 'in action' together! candidate makes a satisfactory showing on all four tests, he is, in my opinion, eligible for choral work. "One of the very best means of Skills in reading, phrasing, shading,

himself, or makes known his desire, "The matter of sight-reading often from the grandstand, to 'take out ability to read well at sight stand as achievement; it will carry it further"

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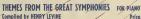


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